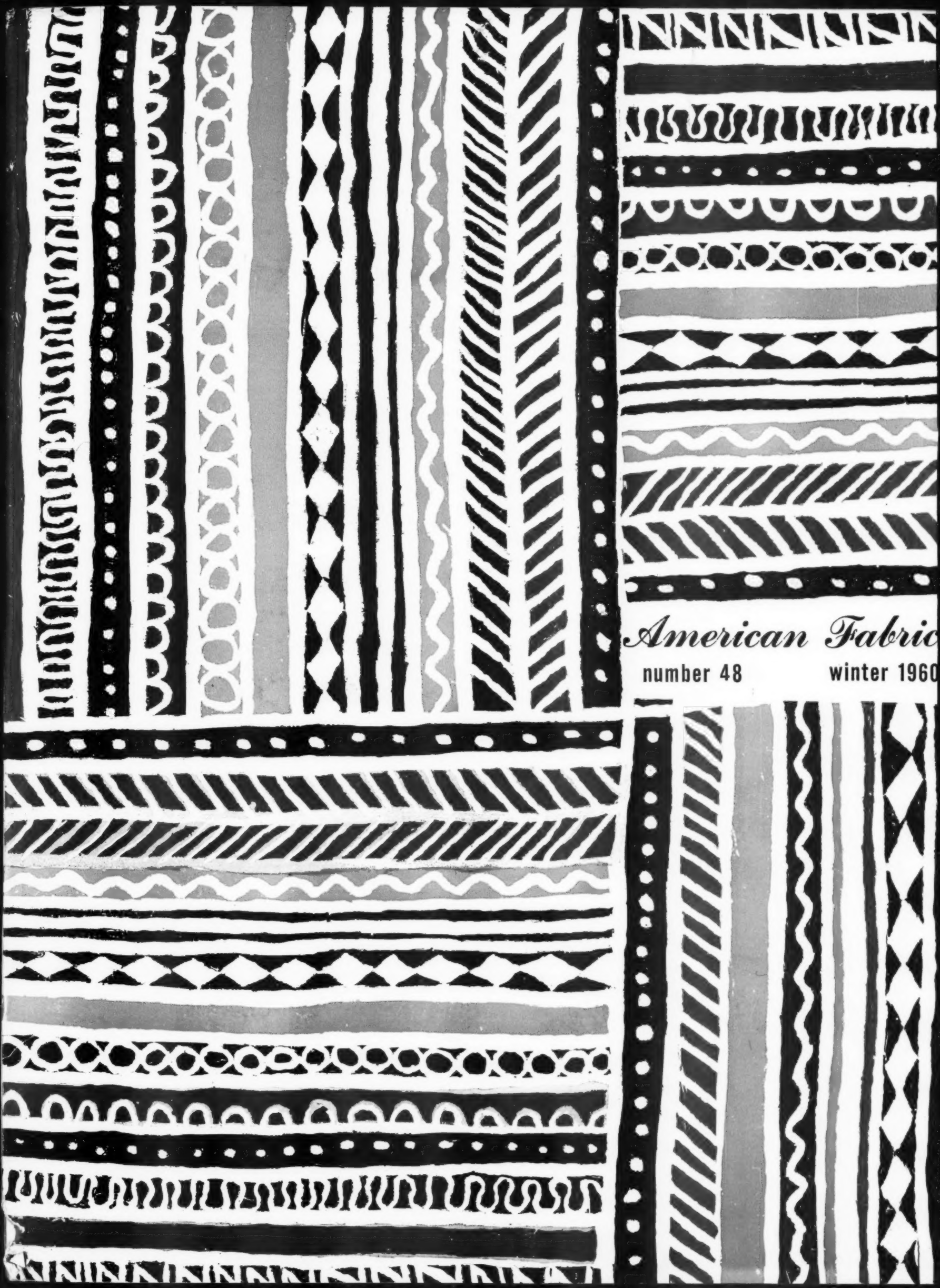
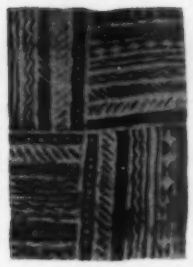


American Fabric

number 48 winter 1960


You won't want to wake up
Chemstrand nylon



DIRECTIONS

On this page we give AF subscribers seven definite fashion tendencies for the coming season. On the color page of this issue we have prepared a palette of the specific group of Gentle Colors which will have a salutary effect on future business

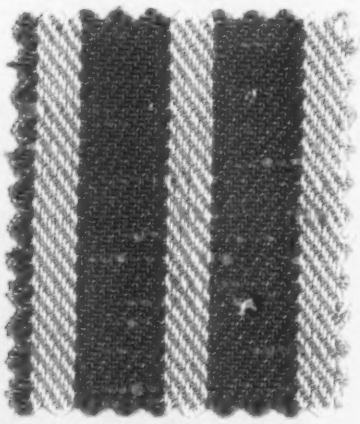
DIRECTION NUMBER 1: ***Growing Influence of Batiks and Island Designs for Prints***

Resort and beachwear for 1961 will be less inhibited than ever before as far as bold prints are concerned. Island designs influenced by native surroundings and strong sun and brilliant foliage have finally stamped their mark on application of color and design. A growing tendency, we believe, will result in a marked trend to batik-inspired and island-inspired designs in the coming fashions for play, for sportswear and for spectator wear in the men's, women's and children's field. Mark well this trend in your calculations!

DIRECTION NUMBER 2: ***The Continuing Fashion Importance of what we term "Gentle" Colors***

These colors are a logical development and extension of the beiges, greens and off-beat shades that have been phenomenally popular with certain of our avant-garde groups. We have seen young fashion-conscious women demanding the pale shades of subtlety and sophistication. These AF Colors come in beiges, greens, golds, chalk and greys that are softer tones of their usual color value. Look for the "Gentle" Colors in accessories as well as suitings and coatings. *Much wider use of WHITE.*

DIRECTION NUMBER 3: ***For High-fashion Cottons . . . The development of a woolen-worsted look***



FABRIC BY LUXLOOM FOR EINIGER

Many of the new French and Italian collections feature a definite tendency towards textured surfaces and weaves. Now we have woven cottons that look like woolens and worsteds. We believe this to be a fresh and notable new fashion look which is destined for greater popularity. The American Luxloom presentation of woven cottons that look, on first glance, like a worsted is a dramatic example of this fresh note. An actual example is shown alongside.

DIRECTION NUMBER 4: ***The Dimensional Jacquard Influence on fashion woolens***

The Paris couture has consistently de-emphasized exaggerated textures in favor of flatter but dimensional surfaces. A still further development is in the direction of woolens which give the impression of slightly embossed Jacquard effects. These are woven on regular automatic looms. It remains a question of giving an additional dimension of depth without exaggerated surfaces.

DIRECTION NUMBER 5: ***The Burgeoning of Knits in a host of unexplored directions***

Taking a lead from the Italian knit-wear creators, American makers of knit goods have learned to employ new weaves and textured fibers to achieve really unusual effects. The silk knit sweater which appeared in Italy some seasons back is an especially interesting item to watch (also the new silk knit dresses). The boom in knitted fabrics has placed additional focus on silk knits and if the Italians and Japanese silk yarn specialists can overcome certain technical problems a ready market awaits this exciting and luxurious item.

DIRECTION NUMBER 6: ***The coming revolution in the styling of Clan-Plaid fabrics***

We advise fashion houses to concentrate on an absolute change in coloring of the traditional clan-plaid patterns. The color combinations which have been popular in the past decade will be replaced by a different color palette. The Scots themselves are beginning to rediscover the ancient Tartan colors. This new color-look will give new fashion impetus to the classic clan-plaid pattern combinations. (More about this later.)

DIRECTION NUMBER 7: ***Regimental Stripes . . . a front runner in the beginning of a stripe revival***

Regimental stripes and club stripes have been used traditionally in silk neckties. Now we begin to approach their introduction to cottons and woolens as well as manmade and other fabrics. A stripe resurgence is in the fashion picture. The booming pants-for-ladies vogue and the new look produced by attractive color combinations of stripes will give impetus to this trend.

(please turn)

Sun Gold

Sea Spray Green

Spray Gray

Camel Gold

Olive Green

Cloud Gray

AF presents a palette of important Gentle Colors

Carnelian de Paris

Olive Beige

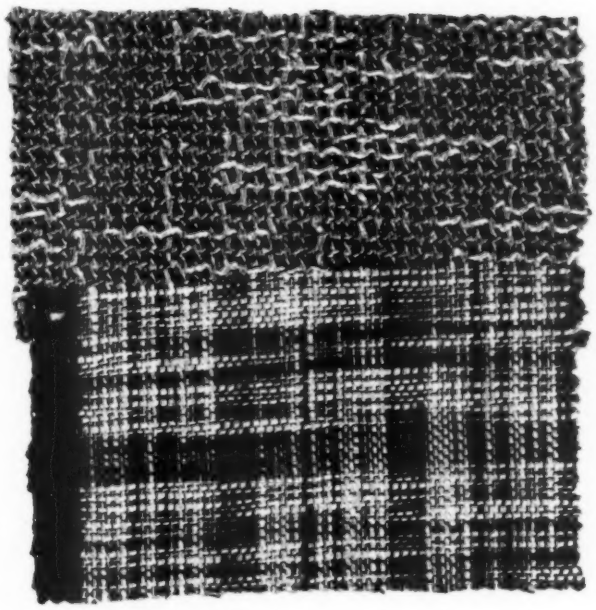
Patio Blue

Covert

Loden Green

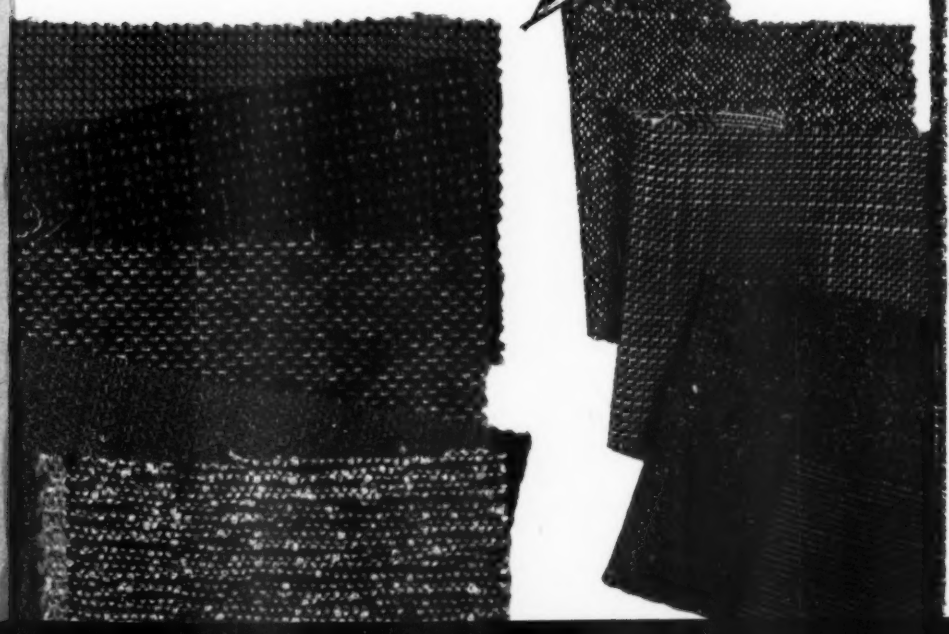
Magenta

These are the precise Gentle Colors selected by AF's Color Council for future fast-selling fashion in 1961. They represent our choice made after careful deliberation on the pendulum swing of color. These Gentle Colors offer the industry an opportunity to concentrate its manufacturing around the relatively few fashion colors which will meet the widest consumer demand . . . a prime need in showing a profit. These colors, you will note, continue along the road which Fashion charted some time ago with quiet drama, the major change being a great use of white as an additive. – C. C.



Paris Pointer

Paris Fashion Direction: Tailored suits promise to be big fashion news for the coming seasons. This puts the emphasis on fabrics designed to carry out the new tailored look. French textile designers – responding to the trade – have developed a new sophisticated note in suitings with a town and country air. The next issue of American Fabrics will report in detail on this new fabric-fashion direction.



An all wool fabric with surface texture and exemplifying a "No" color.
FABRIC BY RIA HERLINGER

An all wool fabric . . . reversible with a hand loomed look.
FABRIC BY STANLEY WOOLEN CO.

Fashion Woolens Have Definite Tendencies

IN COLORS: **"NO" COLORS . . . SOFT-CLEAR COLORS . . . "GENTLER" COLORS . . . ANTHRACITE GREY AND BROWN.**
IN TEXTURES: **JACQUARD AND DIMENSIONAL-TO-THE-EYE EFFECTS. IN USAGE . . . REVERSIBLES, MOCK REVERSIBLES, BORDER AND COLLAR TRIMS.**

The natural follow-up of the Paris couture presentations can be summed up in the following words: Paris is veering away from the exaggerated textures. At the same time, the successful couture showings placed a great deal of importance on surface effects which intrigue the eye. It is as if these woolens look definitely textured to the eye, yet when touched do not have exaggerated tactility. In colors, the feeling is for variations of the camel and moss-green shades. This means the beige, rust and soft-green family of colors, together with the slate-blue, egg-plant and the infinite variety of brown and gray combinations which are so attractive in woolens.

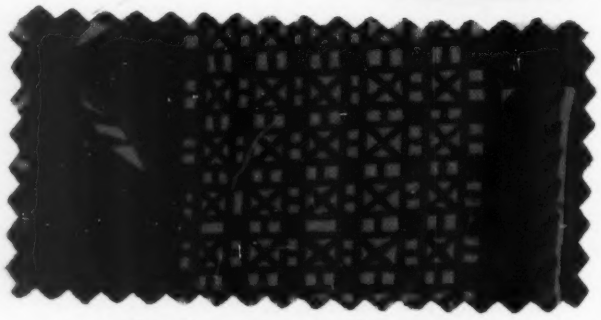
In the very high fashion field, billiard green is the color to watch. The 12 colors shown on the preceding page are a good working palette for designers for coming seasons.

A 100% wool combining a straight twill with a dobby or Jacquard stripe.
ANGUS PARK WOOLEN BY DEERFIELD

(A Belgian Congo design, from the Louis Carré collection (Paris). (*At right:*) American sports shirt (Palm Beach).

BATIK and NATIVE-INSPIRED DESIGNS for PRINTS

Below are presented four market-available samples of fabrics which are good examples of the batik and island-print influence. Elsewhere in this issue, American Fabrics presents a complete portfolio of authentic batik designs. In this era of world-wide travel, of expanded resort wear influence, of island-hopping and more and longer winter vacations, the island influence was inevitable. It is not a question of copying actual native or batik prints, it is a question of capturing the spirit and creating fabrics that are suitable for our sophisticated, sun-loving, contemporary people. The field and the horizon in this direction are wide open.



For the sportswear and separates fields – an all cotton fabric – batik colorings and designs.

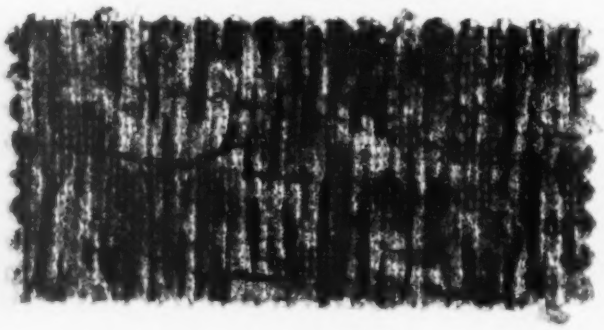
FABRIC BY FULLER FABRICS

An all cotton fabric with an unusual adaptation of the batik design.

FABRIC BY AVONDALE

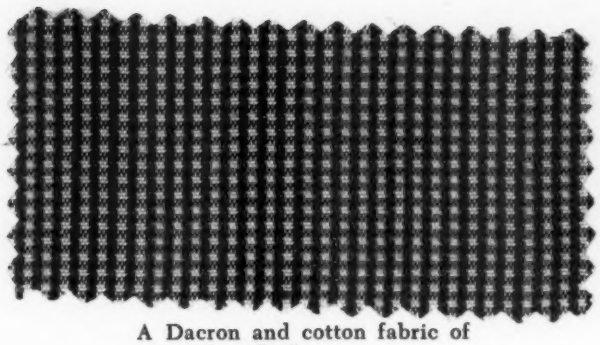
A cotton hopsacking print – island inspired for men's and women's sportswear.

FABRIC BY M. LOWENSTEIN & SONS



This all combed cotton chiffon is an island print with delicate colorings.

FABRIC BY FULLER FABRICS

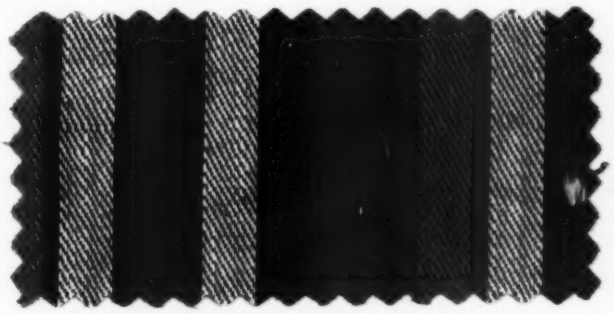


A Dacron and cotton fabric of sponge-bag checks.

FABRIC BY GALEY & LORD

THE SPONGE-BAG CHECKS

This tiny houndstooth check pattern which has been known for generations as the sponge-bag check takes its name from the traditional trousers which Englishmen have worn with morning coats for generations and from the fact that Britishers have carried their shaving and soap and other toilet articles in sponge bags made of this fabric. There is a classic simplicity and cleanness to this look. While these miniature sponge bag checks always have a following, they are being favorably received by an ever-widening audience. They are especially well adapted for slacks, suits, sportswear, separates. They are equally desirable for men and children as well as women. A perennial fashion check look is especially right at this time.



An all-cotton denim of regimental stripes for menswear and home furnishings.

FABRIC BY AVONDALE

REGIMENTAL STRIPINGS ON THE MARCH

Part of the new look in stripes is being paced by adaptation of authentic British regimental stripes which have long been cravat favorites, The neckwear designers have developed a subtle use of color and stripe combinations which have stood the test of time. Now the designers who sense the coming return of stripes are beginning to utilize many of these regimental colors in stripe combinations in designing for cottons, woolens and other fabrics besides the traditional silk. This can be seen in the actual denim sample shown which is of interest because of the tremendous revival of denim in the sportswear field.

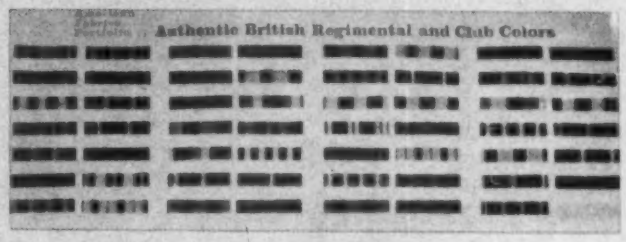
PANTS-for-LADIES

Watch for the story of Jack Winter and his wonderful romance with Pants in the next issue of American Fabrics.

Important Colors and Designs To Give You More Sales

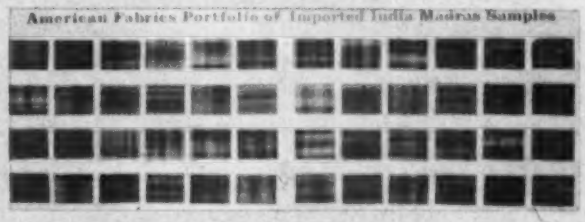
Authentic British regimental and club colors.
Imported India madras designs and colors.
Authentic district checks.
Classic Batik and Indonesian designs.

American Fabrics has prepared portfolios containing actual samples of fabrics indicating styling directions in the above four important classifications. These portfolios are not only helpful to designers but are used effectively in retail, interior and window displays to add interest and authenticity to showing of corresponding merchandise. The prices for these, which may be secured by writing to American Fabrics Service Department, are as follows: Authentic British regimental and club colors, $6; Imported India madras designs and colors, $5; Authentic district checks, $2; Classic Batik and Indonesian designs, $2; (with 15 authentic swatches, $6).



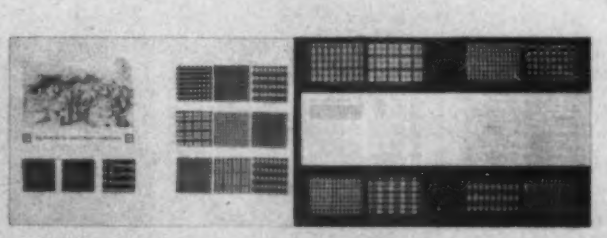
British Regimental & Club Stripes

There are 55 actual silk samples of famous regimental and club stripes in this portfolio. Each reflects careful styling and coloring of great permanent value to all.



India Madras

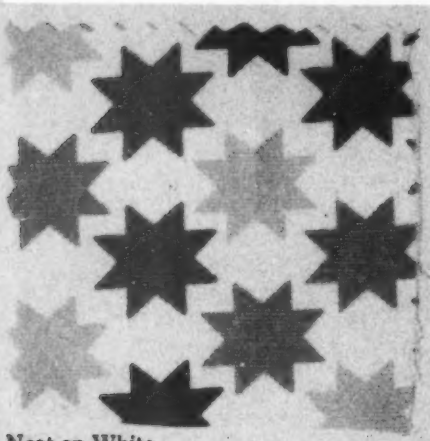
49 actual authentic examples from India together with background material and a full color tip-on. A must for everyone interested in fashion.



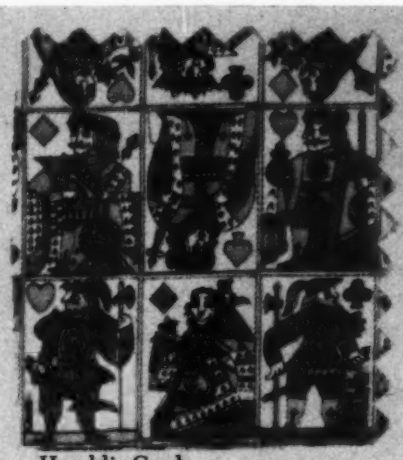
District Checks

12 actual authentic District Check samples from Scotland together with background material on this classic style. The subtle colors must be seen to be appreciated.

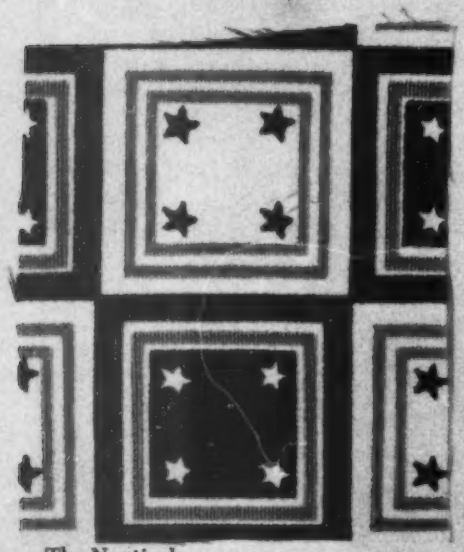
CHATTER-PIECE PRINTS



Neat on White
BY CONE MILLS



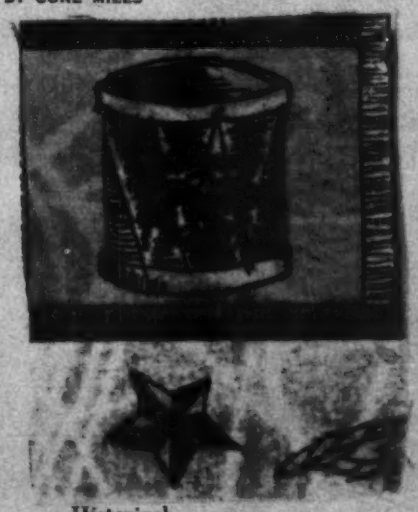
Heraldic Cords
SIGNATURE FABRICS



The Nautical
BY FULLER FABRICS

Nostalgic
BY CONE MILLS

Heraldic
BY FULLER FABRICS

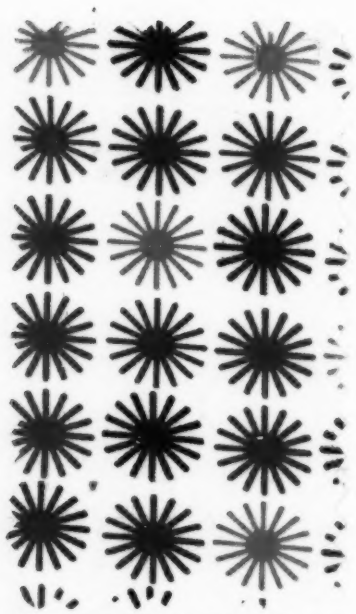


Historical
SIGNATURE FABRICS

A special note on

WHITE

The crescendoing emphasis on white as a fashion color is merely a prelude to a general "whitening-up" of many of our popular colors. The vogue for white began several seasons ago when it was used as a highlight color. Eventually its use was widened until in the Fall and Winter of 1959 it emerges as a brilliant color star in the fashion constellation.



100% cotton fabric with neat pattern and clear colorings.
FABRIC BY CONE MILLS

CHATTER-PIECE PRINTS

The American consumer public is a great and varied one. Different sections of the country have different tastes, and within the same section different people have different activities, likes and dislikes. One broad segment of prints which we call chatter-piece designs — because in themselves they evoke talk and comment — always have an element of novelty and appeal. We show alongside a few of the types of chatter-piece prints which inevitably attract sales. With these we show an actual example of a clean neat pattern which is characterized by simplified design and fresh colorings. The popularity of the white background should be noted in some of these prints. These chatter-pieces make up into fun apparel and very often have a particular appeal for Americans while relaxing, whether it be boating, picnicking, club socials or other diversions.

ANNOUNCEMENT

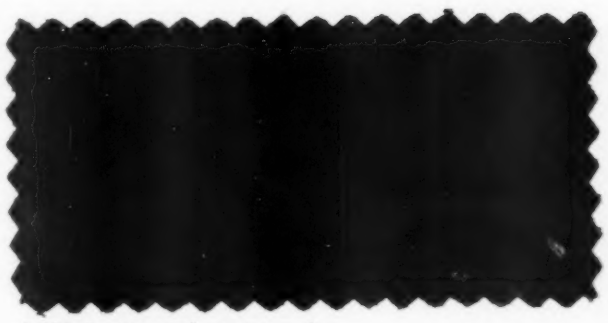
Beginning with the next issue, American Fabrics Magazine will introduce as a regular feature a new editorial section devoted to

DIRECTIONS IN DECORATIVE FABRICS

DIRECTIONS

in the Decorative Fabrics Field

Color is one of the most dominant factors in today's business of making and selling goods. In the last issue of American Fabrics we talked about the red accent as a new note in the home furnishings field. Now we offer billiard green as a new note which is ready to be heard in this field. There has been a resistance to this particular shade of green but now we begin to see with a degree of certitude that there will be an acceptance of this color. It also has the advantage of newness as a talking point for promotion in stores. The consumer is not as resistant to new ideas as many trade people think. She looks for and will respond to strong leadership when she is presented with new ideas. In this brilliant green (see the example), we have an unorthodox color which when used as an accent brings a fresh lift to interiors.



A 100% cotton with miniature damask pattern.

FABRIC BY EVERFAST

The Fashion Look in transportation interiors.

FABRIC BY COLLINS & AIKMAN

The dramatic entrance of the jet airliner into the travel picture has focused attention on the fabric styling necessary for interiors of the new planes. The fabric shown alongside is a good example of interior coloring and texture. Made of predyed yarn components, this textured nylon fabric gives the impression of a handloomed fabric. It employs texture effects to great advantage, but it is also extremely light in weight, an essential requirement for a fabric used as an aircraft seat upholstery. (Sample shown through the courtesy of Collins & Aikman, as used on Douglas Aircraft's DC-8 Jetliner.)

AMERICAN FABRICS NO. 48 WINTER 1960

CONTENTS

Editor: Cora Carlyle. *Board of Editors:* Dr. George E. Linton, Howard Ketcham, Herbert Mitchell, Vesta Shaffer, W. Lully, Nancy Niss. *Art Director:* Harry Hering. *Paris Bureau Editor:* Tomiko Asabuki. *Men's Editor:* Leonard Rothgerber. *Photo Director:* Peter Fink. *Circulation Manager;* Sergei Retivov. *Production Manager:* Richard Reck. *Advertising Director:* Joseph C. Stein. *Publisher:* William C. Segal.

AMERICAN FABRICS is published quarterly by Doric Publishing Co., Incorporated, 152 East 40th St., New York 16, New York. Phone MU 3-2755.

Subscription Price: Twelve Dollars per year; single copies: Four Dollars each.

Printed in U.S.A.

at-home holiday color-mates by Knitmaster in Abbot's "Caress", an AVISCO acetate and nylon matte jersey

Top designers choose matte jersey of Avisco Acetate and nylon

Up and down Seventh Avenue, designers have rediscovered the beauty of soft matte jersey, such as Abbot's Caress. You'll be seeing matte jersey used for dresses, suit-dresses, sportswear, all types of ready-to-wear. This washable, wrinkle-free, brilliantly colored fabric of AVISCO acetate and nylon is a natural in a fashion period of easy-care clothing. It's been popular with designers before . . . but never so much as now.

AVISCO®

Rayon • Acetate • Cellophane

AMERICAN VISCOSE CORPORATION, 350 Fifth Avenue, New York 1, N. Y.

Everglaze* **BANCARE*** magic cottons

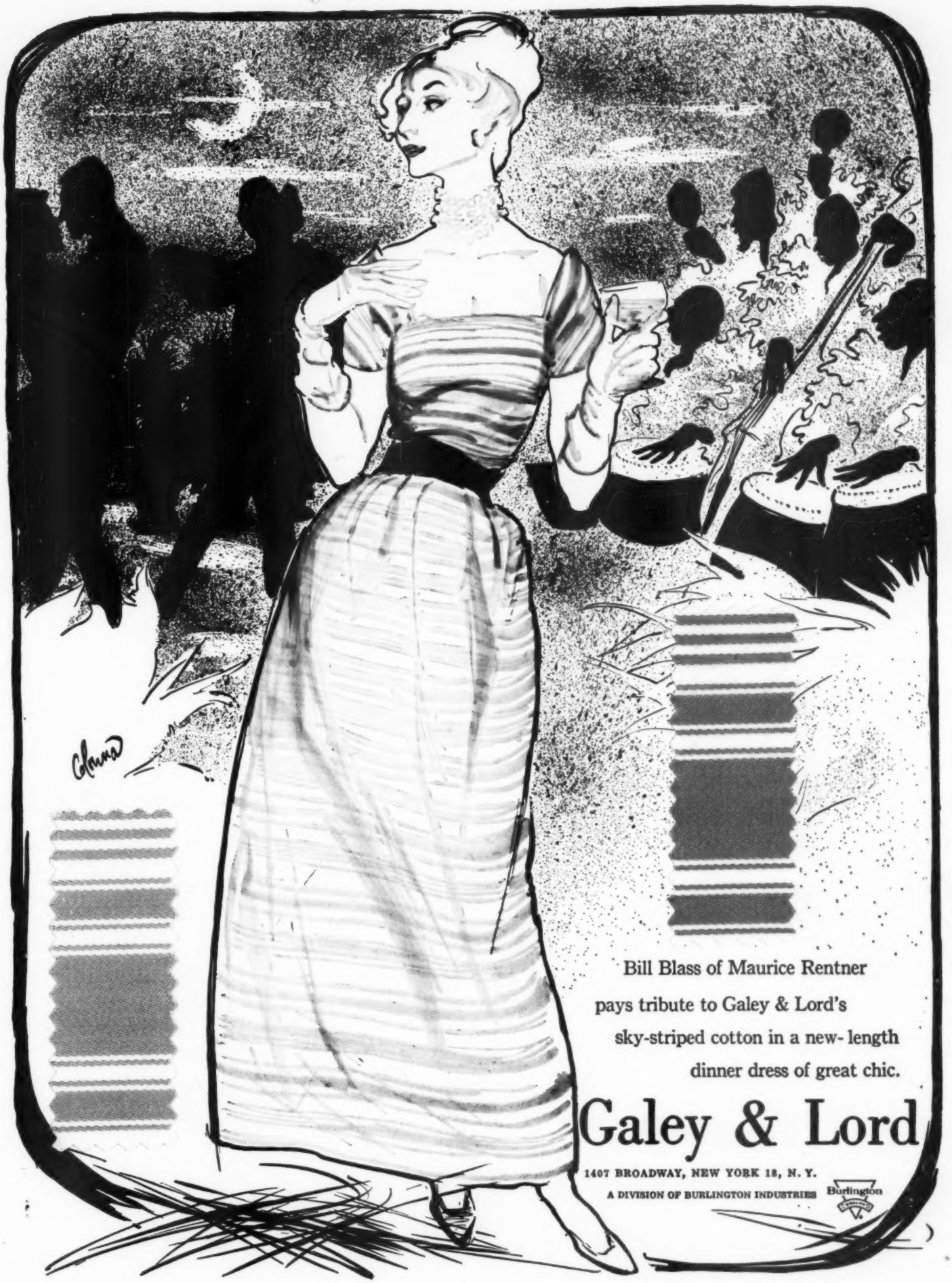
iron themselves as they wash and dry

fashions by Youngland

EVERFAST® presents Pam Pam an "Everglaze" "BanCare" cotton, the exciting new automatic wash and wear development from Bancroft research laboratories. These remarkable *quality tested* fabrics go into the washer, drip or tumble dry, and come out soft, smooth and ready to wear; actually iron themselves as they wash and dry. And they stay fresh longer too because they firmly resist wrinkles, iron themselves when creases do occur. Because of these outstanding advantages, "Everglaze" "BanCare" cottons are finding quick acceptance in clothing for men, women and children, in home furnishings, too. For information, contact your supplier or write: "Everglaze" Marketing Division, P. O. Box 189, Wilmington 99, Delaware.

*Reg. Joseph Bancroft & Sons Co.

"Everglaze" Marketing Division, Wilmington, Del., supervises the international merchandising of the "Everglaze" and "Ban-Lon" trademarked products of Joseph Bancroft & Sons Co.



Bill Blass of Maurice Rentner
pays tribute to Galey & Lord's
sky-striped cotton in a new-length
dinner dress of great chic.

Galey & Lord

1407 BROADWAY, NEW YORK 18, N. Y.
A DIVISION OF BURLINGTON INDUSTRIES

Fashion begins with fit •SANFORIZED• TRADE ® MARK brings fit to millions HVR

•*SANFORIZED*• and its internationally known sister trademarks •*SANFOR*• and •*SANFORIZADO*• signify that garments so labeled will not shrink out of fit

SANFORIZED • Division of CLUETT, PEABODY & CO., INC. • NEW YORK, N. Y.

For today's new age of Elegance . . .

metallic yarns of MYLAR® inspire rich design ideas for linens and domestics

In towels, tablecloths, bedding, today's metallic yarns offer untapped opportunities for creative fabric designing. Subtle touches of metallics can help you provide the color and excitement so essential to style-setting fabrics.

And, when the metallics are made with Du Pont "Mylar"* polyester film they are as practical as they are beautiful. Non-tarnishing metallic yarns of "Mylar" are strong, durable, and highly resistant to cracks, splits or breaks due to flexing and abrasion. This unique strength makes them easy to weave or knit. Be sure to see the wide range of new colors and types of yarns now available.

***"Mylar" is a registered trademark for Du Pont's brand of polyester film.**

MYLAR®
POLYESTER FILM

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

FOR ALL TYPES OF FASHIONABLE FABRICS, METALLICS OF "MYLAR" PROVIDE RICH NEW DESIGN OPPORTUNITIES

Domestics

Towels, bath accessories and bedspreads flecked with metallics of "Mylar" provide a "special-occasion" look for year-round use.

Linens

Table linens accented with metallics of "Mylar" combine the elegance of kings and practicality of modern fabrics for both formal and everyday settings.

Draperies and Curtains

Metallics of "Mylar" retain their beauty year after year, require no special care. Curtains can be machine-washed.

Upholstery

In modern or traditional furniture, metallics of "Mylar", subtly used, complement the décor of modern living . . . withstand constant flexing and abrasion.

Intimate Apparel

Extra-fine metallics of "Mylar" are soft enough to be worn next to the skin, yet strong enough to withstand machine washing.

Suits and Dresses

Metallics of "Mylar" provide lasting beauty with practicality for fashionable brocades or washable cottons.

For helpful information on how you can capitalize on the new design opportunities provided by metallics of Du Pont "Mylar"* polyester film, contact your metallic yarn supplier. Or send for our "facts" booklet on properties and uses for metallic yarns of "Mylar". Write E. I. du Pont de Nemours & Co. (Inc.), Film Department, Wilmington 98, Delaware. Be sure to mention your specific types of fabrics.

*"Mylar" is Du Pont's registered trademark for its brand of polyester film

MYLAR®
POLYESTER FILM

"Mylar" polyester film is a tough, clear plastic film. It is *not* a metallic yarn . . . it *is* a base material used by leading metallic yarn manufacturers to produce finished metallic yarns of outstanding performance and value. Write Du Pont for list of manufacturers now offering metallic yarns of "Mylar".

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

Pure Silk Fabrics

MAYAR

MAYAR SILK MILLS, INC., 330 FIFTH AVENUE
NEW YORK 1, NEW YORK ••••• LA 4-7417

PONEMAH ACHIEVES A MAJOR BREAK-THRU

IN WASH-AND-WEAR FABRICS... WITH

Vycron*

POLYESTER FIBER

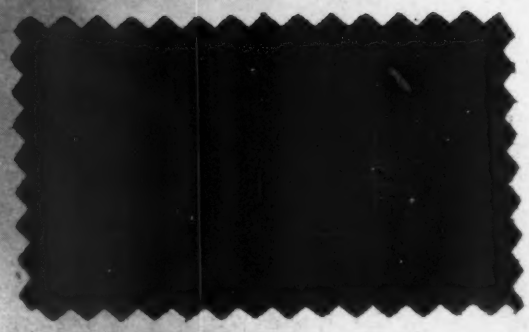
AMERICA'S MOST ADVANCED SELF-CARE FIBER

Four New VYCRON-AVRON** Textures by Ponemah Set a New Standard of Consumer Appeal for Wash-and-Wear Fabrics

McCampbell introduces the new polyester era with Vycron! Four new textures of 50% Vycron Polyester Fiber — 50% Avron High-Strength Rayon woven by Ponemah . . . Voile, Crepe, Twill, Faille . . . add luxurious beauty and hand to advanced wash-and-wear performance.

Here is magic sheerness . . . with the super-strength of an industrial fabric. Here is texture so soft, you'll swear it's superior to natural fibers. Here is color beauty and range to leave you breathless. Here is pilling resistance that multiplies the fabric's usable-life. And for all that . . . thank Vycron!

Like all fabrics made with Vycron, these are Certified for quality and wash-and-wear performance by United States Testing Company.



**TM Amer. Viscose Corp.

*Reg. app. for. Beaunit Fibers Div. makes the fiber, not the fabric or garment.

BEAUNIT MILLS, Inc., Fibers Division • Main Office: 261 Fifth Avenue, New York 16, N. Y. • Plant: Elizabethton, Tennessee

The American Designer's need is Anglo Fabrics' creed

Anglo fine woolens and worsteds produced in this country, are truly in accord with American designers, dedicated to translating creative efforts into terms of contemporary living.

ANGLO FABRICS CO., INC., 1407 BROADWAY, NEW YORK 18, N. Y. • TELEPHONE PENNSYLVANIA 6-2230

on looms equipped with **UNIFIL**® *loom winders*

Now, ideas that couldn't be captured in fabric before weave wondrously well with SAABA Textured Yarn. And . . . the weaving-from-the-cone advantages of looms equipped with UNIFIL Loom Winders give these fabrics a superior quality and uniformity of bulk and coverage never before possible.

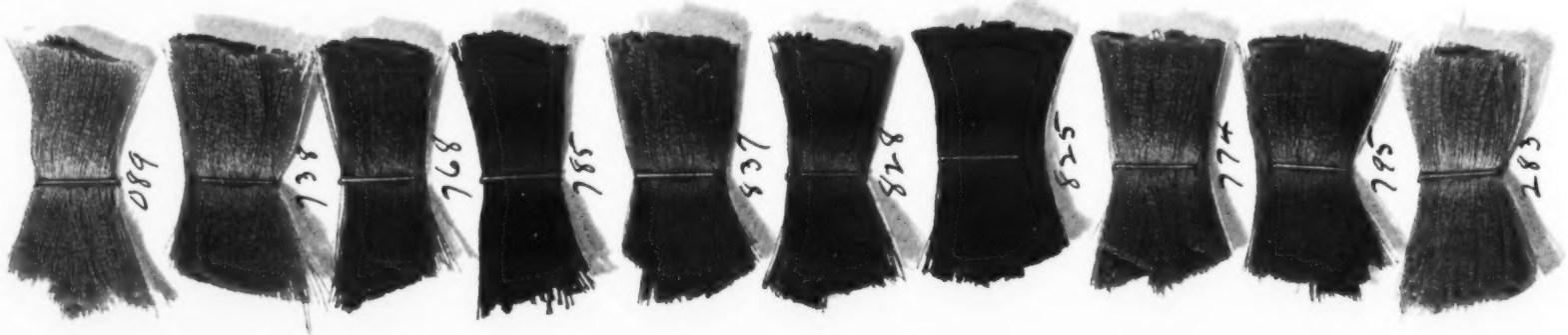
These excitingly *new* fabrics run the gamut from sheer crepes to sturdy industrial fabrics . . . they include freshly *different* fabrics for lingerie, shirts, blouses, dress goods. SAABA's amazing versatility permits an almost limitless variation in stretch, hand, texture, and drape.

Use SAABA in the filling or in the warp, or in both. Use SAABA *how* and *where* you will . . . the finished fabric will always be a perfect reflection of your thoughts. SAABA's physical characteristics can be precisely tailored to specific requirements, your fabrics will be exclusively *yours*.

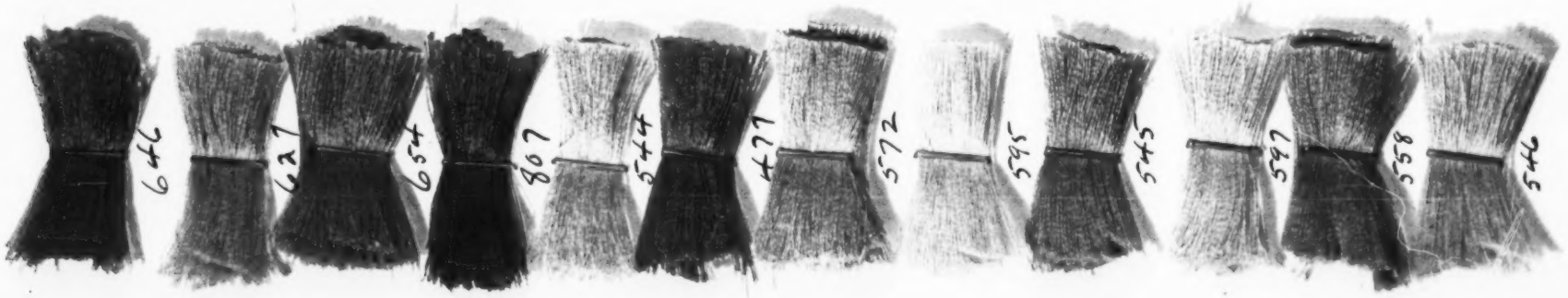
In order that SAABA's outstanding capabilities be fully utilized style-wise — and profit-wise — LEESONA CORPORATION's Technical Staff will gladly make recommendations to the designer, the weaver, and the finisher. Investigate the fabulous *present* of SAABA *now!* Write LEESONA CORPORATION, P. O. Box 1605, Providence 1, Rhode Island.

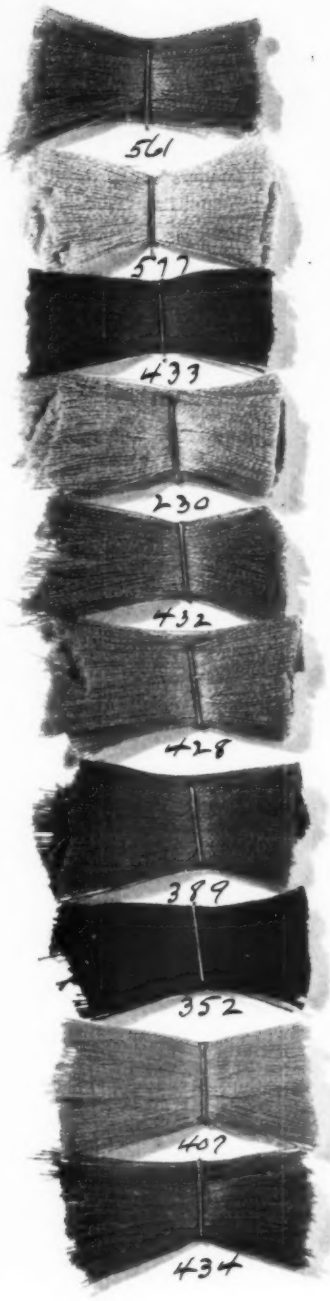
LEESONA

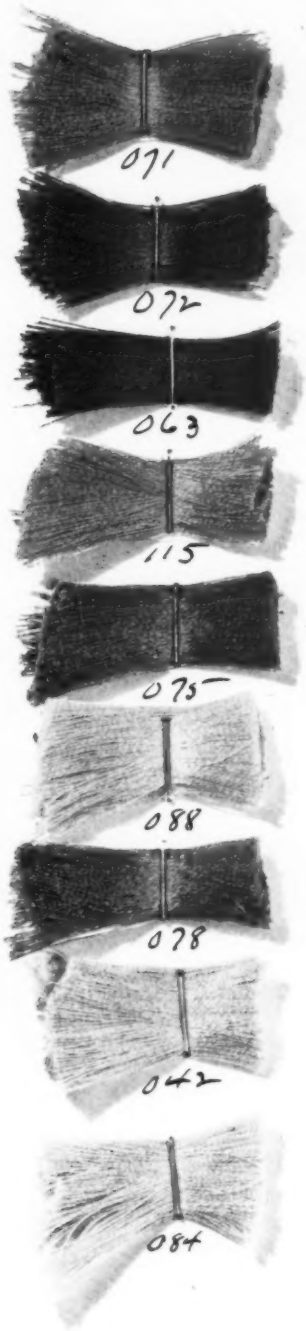
*SAABA is a trade-mark of Leesona Corporation.


089
735
728
785
637
828
825
774
795
283


2647
272
270
280
290
278
257
288
215
218


946
621
654
807
544
477
572
545
545
541
558
546





Dixie Spring 1961 Colors
reflect the poetic charm
of *Persian Miniatures*

DIXIE MERCERIZING COMPANY
CHATTANOOGA, TENNESSEE
New York · Chicago · Los Angeles · Mebane
Providence · Reading · Philadelphia

DURENE® · COMBED PEELER SINGLE AND PLY · MERCERIZED SINGLES · DYED AND BLEACHED · TURBO AND STAPLE CHEMICAL FIBRES · TUFTING YARNS

at Glen Raven
it's

1961

Spring

Stop, look and listen!
Our designer cottons
and blends of cotton
and synthetic fabrics
are more than a gleam
in our eye...they're
actually our advance
designs. An event to

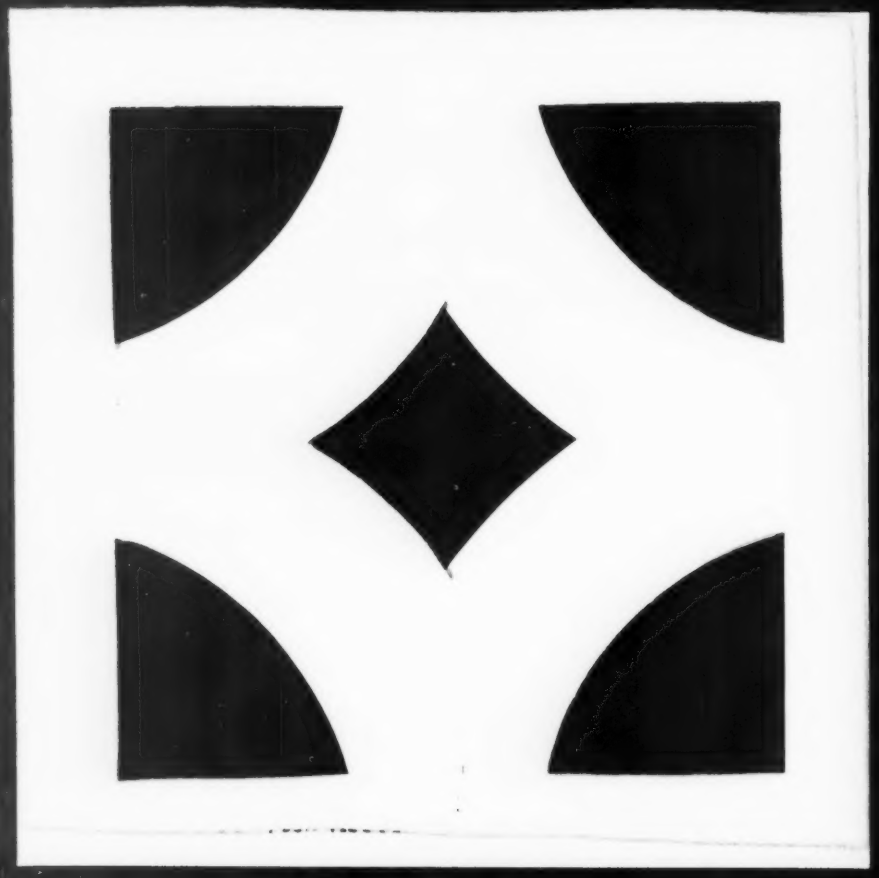
anticipate

Glen Raven

GLEN RAVEN COTTON MILLS, INC.

1430 Broadway, New York 18 • LO 4-8866

FEUTRON® 63 ... *a fabric in the TAJ MARIA pattern ...*



designed by EDWARD DURELL STONE

TAJ MARIA, the grille motif featured in the United States Embassy building at New Delhi, is now available in a fabric for interior design. This fabric—FEUTRON 63—is dimensionally stable, hand washable and light fast.

Patterns designed by Mr. Stone for FEUTRON 63 are distributed through decorators by S. M. HEXTER CO., 2810 Superior Avenue, Cleveland, Ohio.

A Product of

AMERICAN FELT COMPANY

Glenville, Connecticut

Quality
AHCO
PRODUCTS
Integrity

ARNOLD, HOFFMAN & CO., INCORPORATED

55 Canal Street, Providence, Rhode Island • Est. 1815
A Subsidiary of Imperial Chemical Industries Limited, England
West Coast Representative: Chemical Manufacturing Company, Incorporated of California

ICI

It's no surprise . . .

that tomorrow's happiest surprises in color will come from fiber reactive dyes. Arnold, Hoffman offers refreshingly new color for imaginative fashion palettes.

PROCION

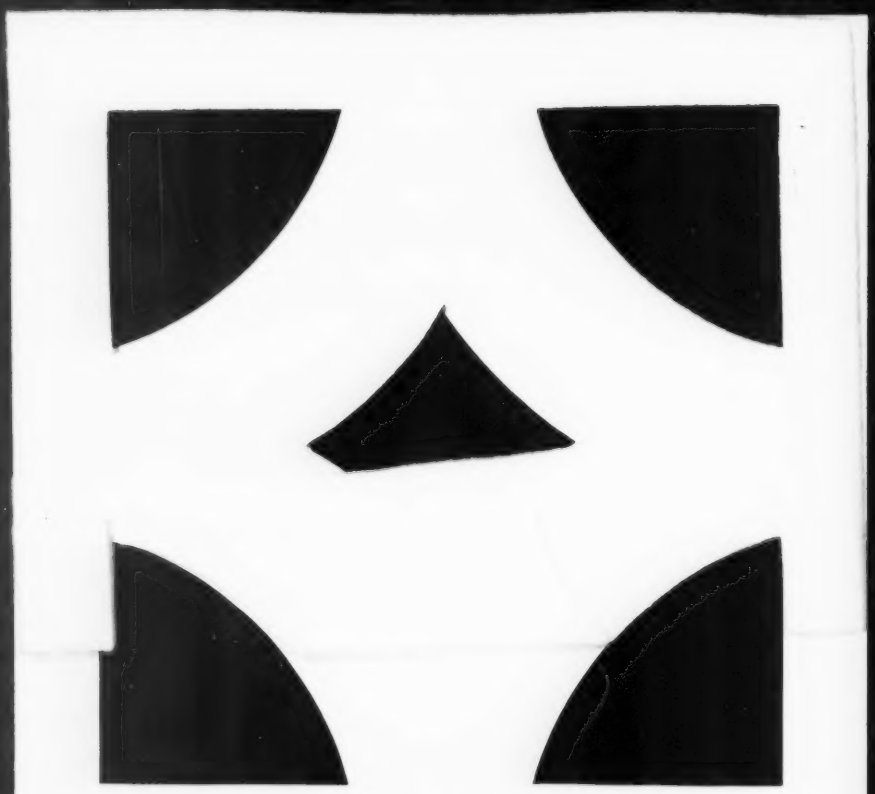
fiber reactive dyes for cotton and rayon

PROCINYL

reactive disperse dyes for nylon

Procion and Procinyl dyestuffs and the processes for their use and application to textiles are the subject of patents and patent applications in the U.S.A. Trademarks of I.C.I. Ltd.

FEUTRON® 63 ... *a fabric in the TAJ MARIA pattern ...*



65% DACRON*, 35% VISCOSE *DuPont's trademark for its polyester fiber

designed by EDWARD DURELL STONE

TAJ MARIA, the grille motif featured in the United States Embassy building at New Delhi, is now available in a fabric for interior design. This fabric—FEUTRON 63—is dimensionally stable, hand washable and light fast.

Patterns designed by Mr. Stone for FEUTRON 63 are distributed through decorators by S. M. HEXTER CO., 2810 Superior Avenue, Cleveland, Ohio.

A Product of

AMERICAN FELT COMPANY

Glenville, Connecticut

Quality
AHCO PRODUCTS
Integrity

ARNOLD, HOFFMAN & CO., INCORPORATED

55 Canal Street, Providence, Rhode Island • Est. 1815
A Subsidiary of Imperial Chemical Industries Limited, England
West Coast Representative: Chemical Manufacturing Company, Incorporated of California

ICI

It's no surprise . . .

that tomorrow's happiest surprises in color will come from fiber reactive dyes. Arnold, Hoffman offers refreshingly new color for imaginative fashion palettes.

PROCION

fiber reactive dyes for cotton and rayon

PROCINYL

reactive disperse dyes for nylon

Procion and Procinyl dyestuffs and the processes for their use and application to textiles are the subject of patents and patent applications in the U.S.A. Trademarks of I.C.I. Ltd.

Arnel's new world of knits

The possibilities of knits have never been so beautifully explored as in these new concepts with Arnel. Textures, surfaces and patterns which were totally unimagined last season—are now exciting realities with easy-care Arnel triacetate and cotton. And these new knits, some of which are shown on the opposite page, are comprehensively color-coordinated, with fresh new shades carried through varied textures for maximum design potential.

See them all now at the Celanese Fabric Library. Just call Elizabeth Stout, Fabric Coordinator, Murray Hill 9-6000, Extension 265. Celanese Fibers Company, a division of Celanese Corporation of America, 180 Madison Avenue, New York 16.

Celanese® Arnel®

Celanese

CONTEMPORARY FIBERS

*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed

Burlington weaves a philosophy of progress

The rivals are related In one of America's most competitive industries, Burlington itself is Burlington's best competitor. 31 independent divisions are the reasons. Many of them produce similar products . . . fabrics for apparel, for home furnishings, for industrial uses. They sometimes compete for the same sale.

As acknowledged leaders in their respective specialties, each offers the advantages of an independent enterprise. Collectively, they benefit from economical central services—finance, credit, purchasing, research. This practice has woven an organization capable of furnishing virtually every textile need to more than 40,000 fabric users in 50 basic markets.

Other threads strengthen the weave. Diversification. Quality control. Pace-setting research. Burlington weaves a philosophy of progress . . . and competition gives it vigor.

Burlington INDUSTRIES, INC.

"Woven into the Life of America"

. . . the world's largest, most diversified manufacturer of textiles, with 56,000 employees in 119 plants located in 89 U.S. communities and 4 foreign countries. Executive Offices: Greensboro, N. C.

AUBURN SILKS ARE PERFECTION SILKS

Silk has no equal for luxurious drapeability... and Auburn has no equal for Perfection Silks. Designed with imagination and COLOR-PLANNED for every cutting and selling advantage...your every requirement is anticipated in broadcloths, tweeds, ginghams, tone-on-tones, plaids, stripes and solids.

See them all...but especially "Escapade," a debut broadcloth of luxury weight and full body, for year-round wear.

If you cut silks for SHOWING...cut Auburn for SELLING!

DYED-TO-MATCH, SOLID COLOR, AND COORDINATED FANCY
PURE SILKS FOR SPORTS AND CASUAL WEAR

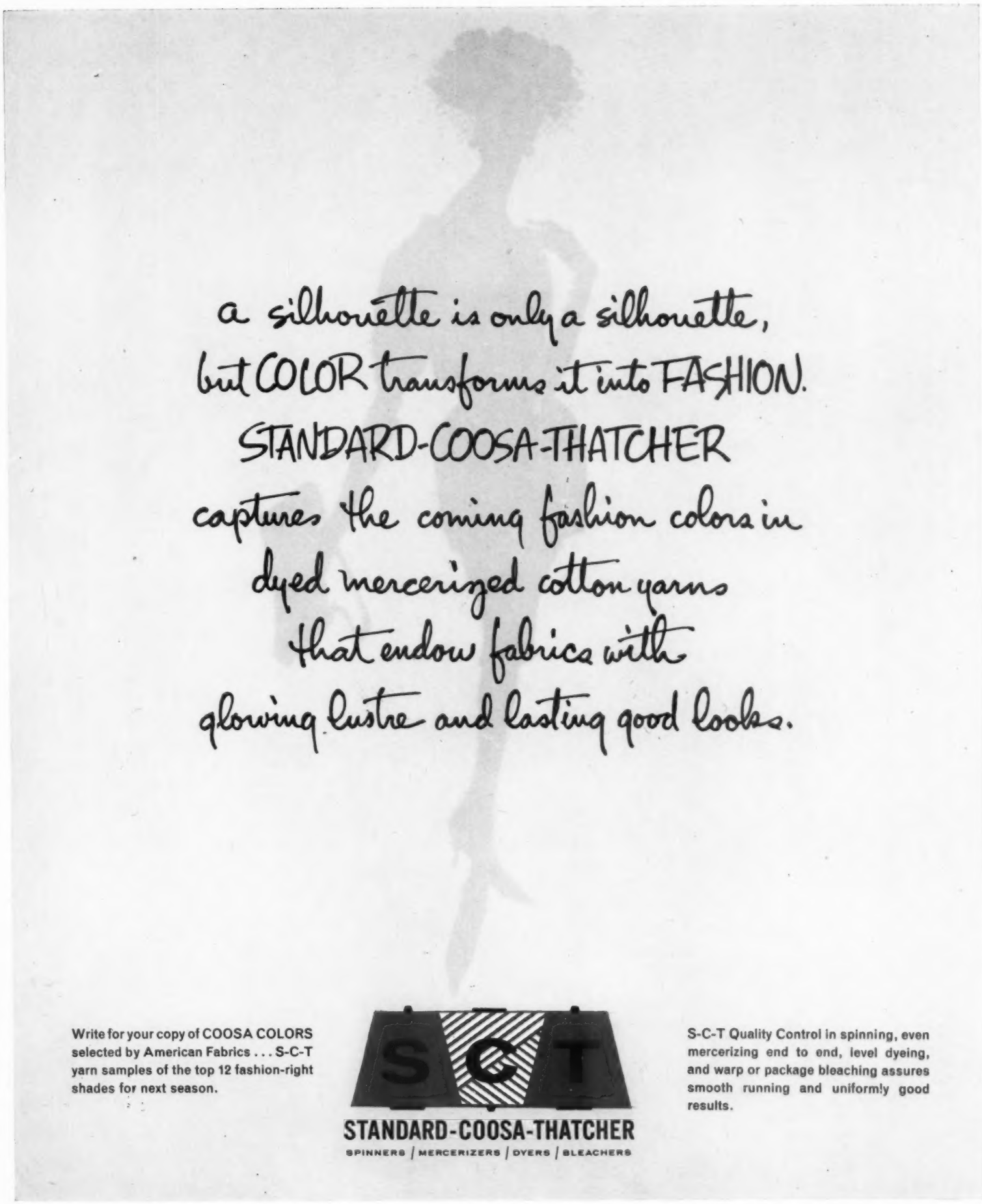
AUBURN FABRICS, INC.

215 WEST 40th STREET • NEW YORK 18, NEW YORK

the richest cottons in town

CORDTONE*

A hearty cotton ribbed like Ottoman. What could have more sporty elegance? In whitest white and fantastic new colors. Extra: it has wash and wear and crease resistant finish. FULLER FABRICS, division of J. P. Stevens, Inc., 1460 Broadway, New York 36. *T.M.



CHATTANOOGA 1, TENNESSEE • New York • Chicago • Philadelphia • Los Angeles • San Francisco
Baltimore • St. Louis • Dallas • Charlotte • Minneapolis • Boston • Reading • Miami • Utica • Columbus

IN THESE BUSY TIMES

why do executives like these *make* the time to study carefully American Fabrics:

- the leading makers and designers of men's and women's apparel
- the top echelon of American retailing executives
- heads of the outstanding mills and converting firms
- textile manufacturers and executives in countries all over the world

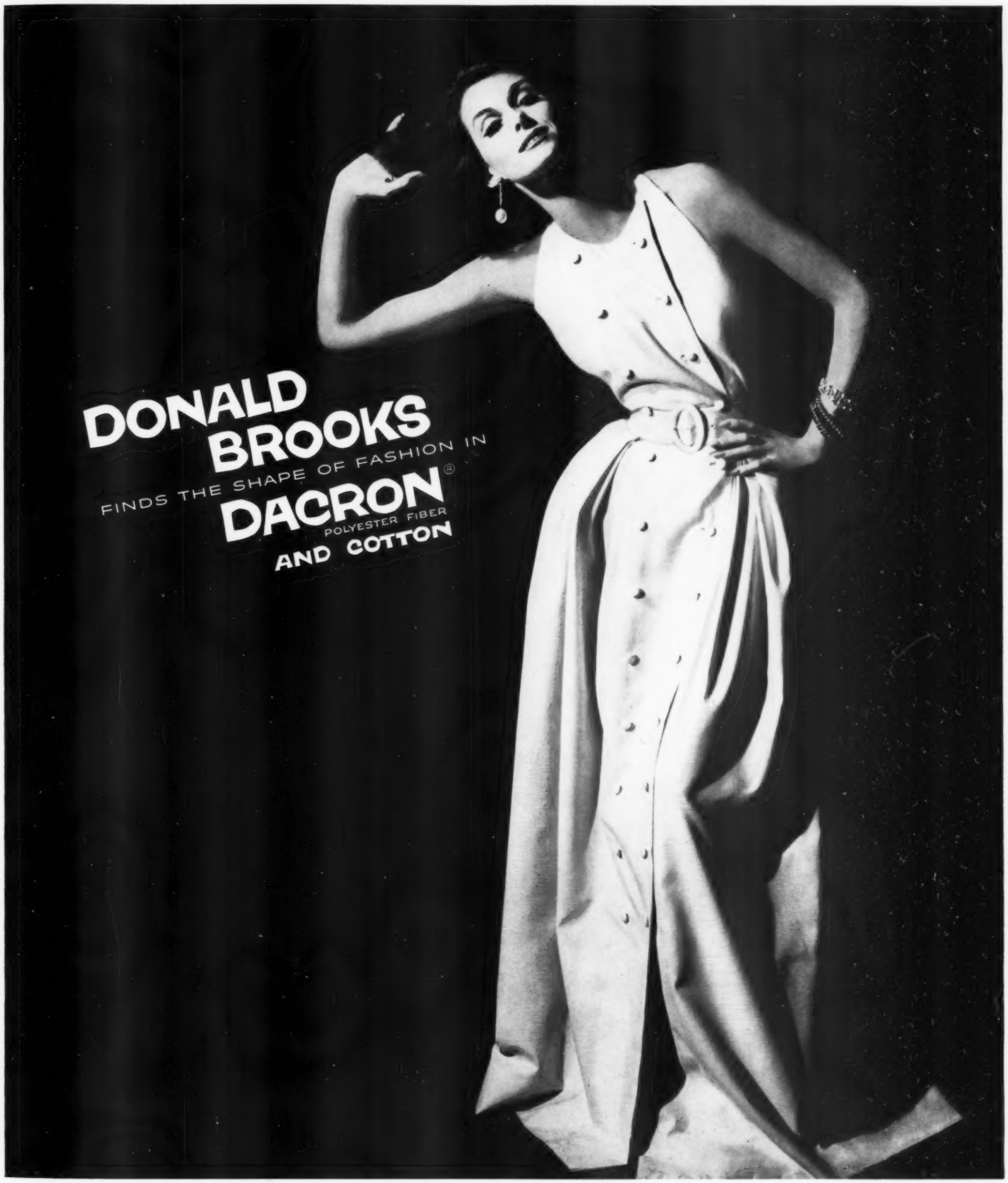
The answer must be, as every *American Fabrics* reader is swift to understand, that this is a rather unusual type of magazine. It is unique and dramatic in presentation, to be true; on the other hand, it *is* factual about those things which will count for a long time. It presents fabric fashion and textile developments in a way which makes impact at the highest executive level.

Each copy is of inspiration to those who view textiles as they are: the world's second largest industry, one whose profits stem from the high level of creative merchandising as well as from the base level of construction.

It would be futile on our part to try to enlist everyone in the textile and allied industries as a reader because, quite frankly, *American Fabrics* is primarily a magazine for those who think and plan and work ahead. These are the reasons why our readers not only read each issue in depth, but treasure it as a permanent reference library.

American Fabrics

152 East 40th Street New York 16, N. Y.



The to-the-floor dress is going south again, and this one —enough to make the natives restless! Among its more obvious charms, the new ottoman fabric and the things 65% "Dacron"*polyester fiber—blended with 35% cotton—does for it. Lightens it, cools it, lets it pack to perfection and freshen itself when the trip is over. By Donald Brooks for Townley Frocks. This is but one of many exciting new fabrics made with Du Pont fashion fibers—"Dacron", "Orlon"** acrylic fiber, Du Pont nylon.

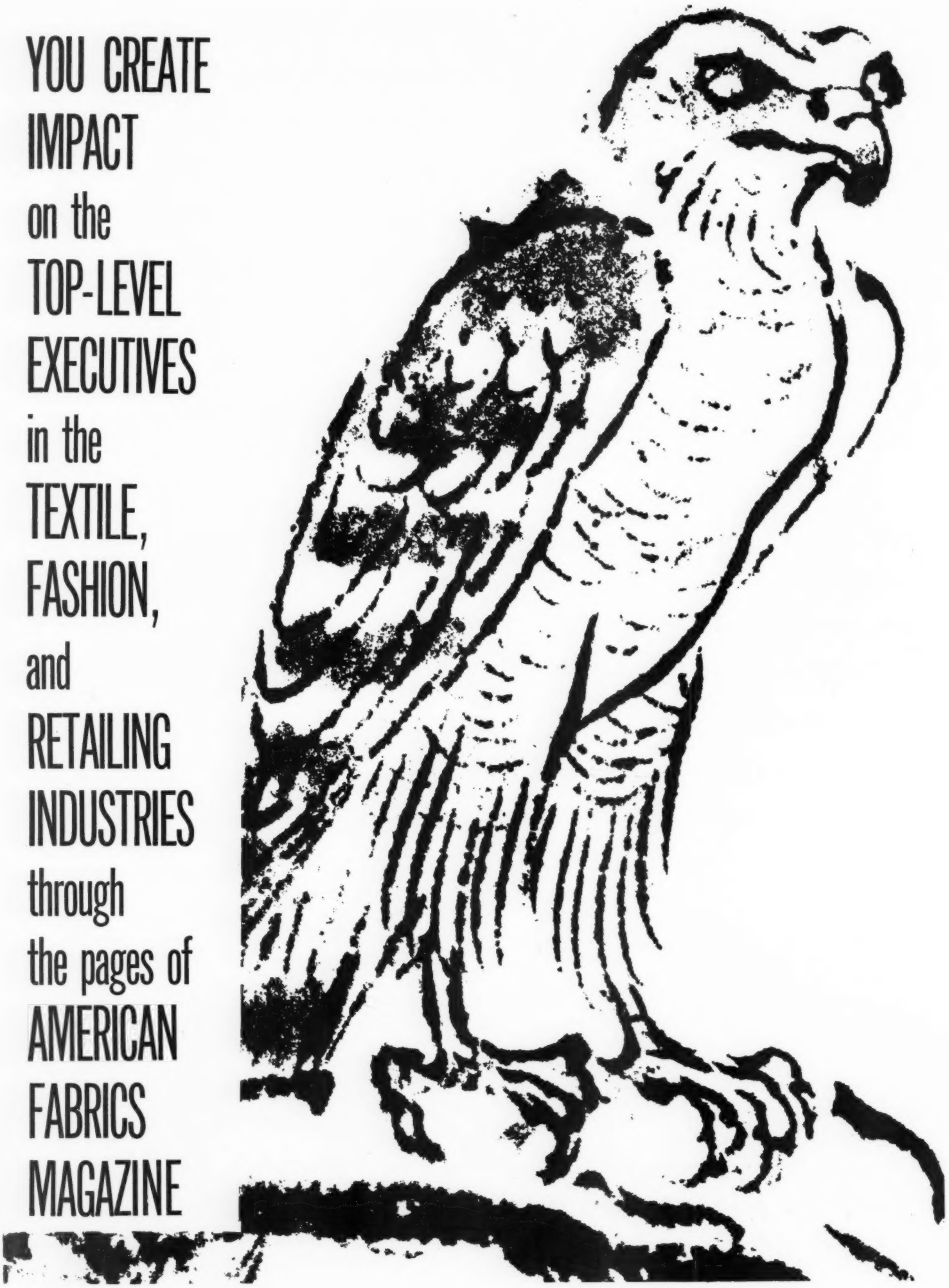
Enjoy THE DU PONT SHOW WITH JUNE ALLYSON—Monday Nights—CBS-TV

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

*DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER. **DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR DRESS SHOWN HERE.

YOU CREATE
IMPACT
on the
TOP-LEVEL
EXECUTIVES
in the
TEXTILE,
FASHION,
and
RETAILING
INDUSTRIES
through
the pages of
AMERICAN
FABRICS
MAGAZINE



*'Dacron' is Du Pont's registered trademark for its Polyester Fiber.

A MAN YOU CAN LEAN ON THAT'S KLOPMAN!

My **B. H. WRAGGE** dress proves it! Klopman wove the fabric—there's no finer weaver known! All the pleasure this fabric will ever give you was woven into it by Klopman. Its good looks, its trusty future, its true wash and wear. There are many Dacron and cotton fabrics. B. H. Wragge leans on Klopman-woven 65% DACRON* POLYESTER FIBER/35% COTTON, for the best ever made! B. H. Wragge's Dream Holiday dress, permanent melon pleating, flying fichu scarf. Mauve, white, blue, green, suntan. Sizes 8 to 16. $60. At the finest stores. KLOPMAN MILLS, INC., 450 Seventh Ave., N. Y. 1, N. Y.

DYLANIZE

TRADEMARK

The International Standard for wool washability and shrink resistance

STEVENSONS (U.S.A.) INC.

21 EAST 40th STREET, NEW YORK, N. Y., OR 9-8575

ARK
ce

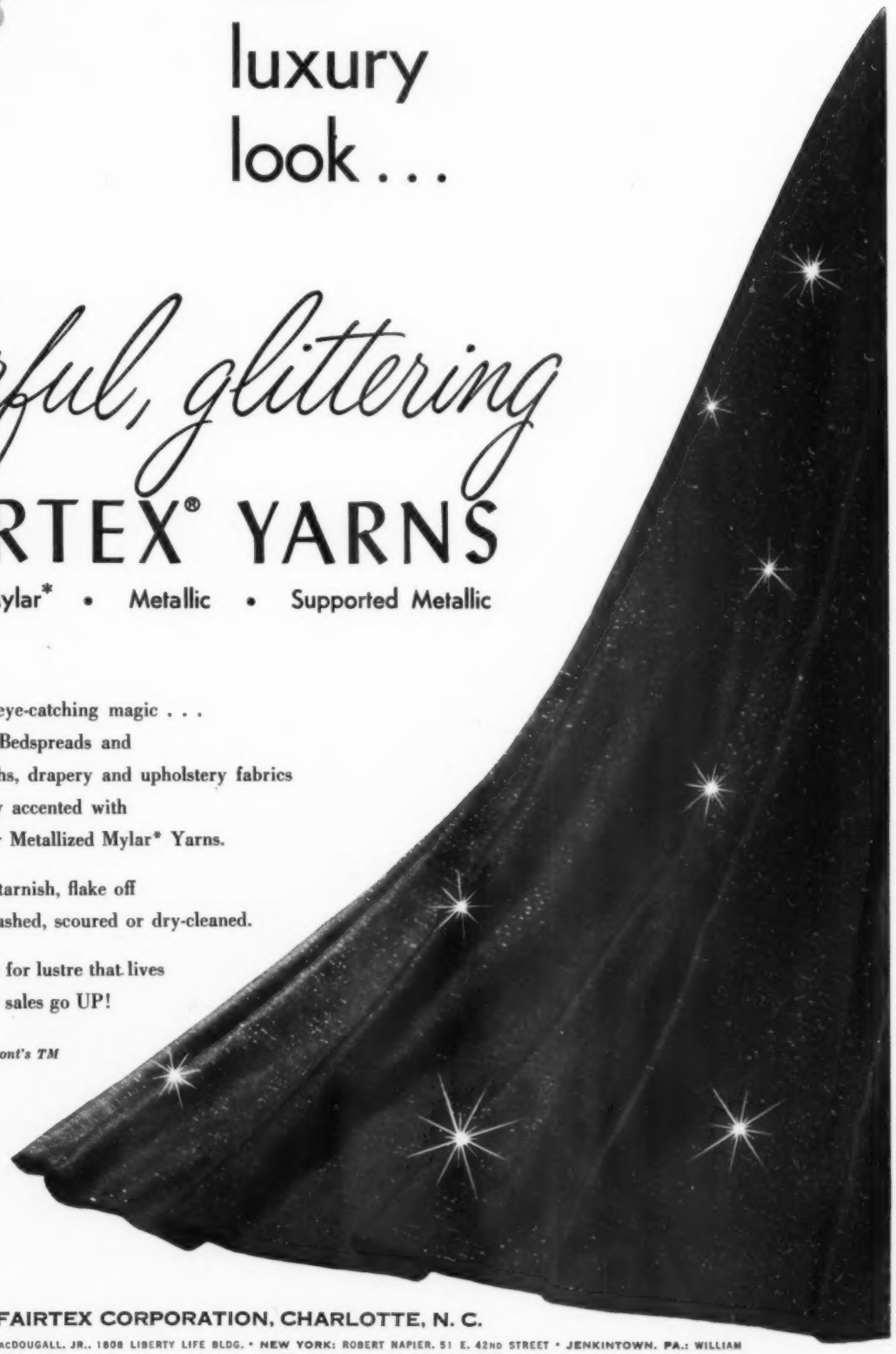
75

for those
who like
the
luxury
look . . .

colorful, glittering

FAIRTEX® YARNS

Metallized Mylar* • Metallic • Supported Metallic



Transform shoppers into customers with eye-catching magic . . . twinkling highlights of FAIRTEX Metallics. Bedspreads and blankets, towels and tablecloths, drapery and upholstery fabrics and apparel materials come alive when tastefully accented with Fairtex Butyrate, Foil or Metallized Mylar* Yarns.

Soft and pliable, these gleaming yarns never tarnish, flake off or break; can be safely washed, scoured or dry-cleaned.

Feature the luxury look of Fairtex Metallic Yarns for lustre that lives for the life of the fabric . . . and watch your sales go UP!

**DuPont's TM*

FAIRTEX CORPORATION, CHARLOTTE, N. C.

CHARLOTTE: LANIER BRANSON, JR. & J. E. MacDOUGALL, JR., 1808 LIBERTY LIFE BLDG. • NEW YORK: ROBERT NAPIER, 51 E. 42ND STREET • JENKINTOWN, PA.: WILLIAM A. POPP & ASSOCIATES, INC., THE BENSON-EAST • CHICAGO: WILLIAM NAPIER, 3555 PETERSON AVENUE • ATLANTA: ROBINSON TEXTILE CO., 3133 MAPLE DRIVE N. E.

As advertised in January Harper's Bazaar and Vogue

Spring is a garden of Silk

...a season of new luxuriance for you who love color in your fashions. Prints blooming as never before in memory... bold, flamboyant patterns or delicate, dreamy florals. Now, you'll wear Silk to your heart's delight all through the day, into the moonlight, in floating sheers, crisp fabrics, all the luxury textures, in Silk.

***International Silk Association* (*U. S. A.*)**

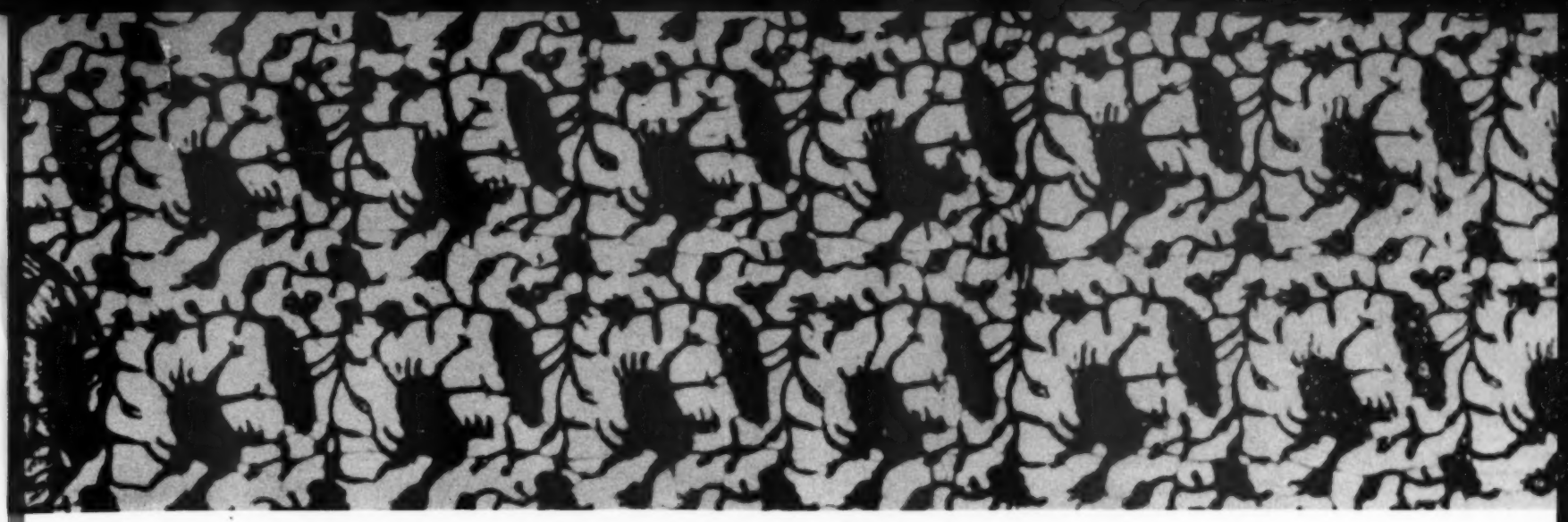
BATIK

DESIGNS and COLORS

An Important Coming Influence on Fashion

Photo courtesy of The Lamp, Standard Oil Co. (N. J.)

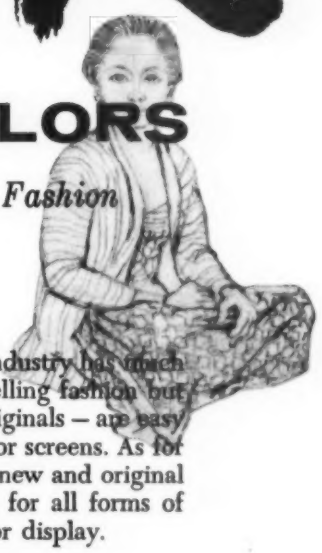
The Indonesian "national dress" has remained almost unchanged for centuries, the costume varying slightly from one area to another, but based upon the batik sarong which is worn by both men and women. The length of a batik varies between six and eight feet, determined by the waist measurements of the wearer. The photograph shows three popular designs of batiks worn in the traditional style. The women model batiks from, left to right, Djogjakarta, Solo and Northern Java.



BATIK

DESIGNS and COLORS

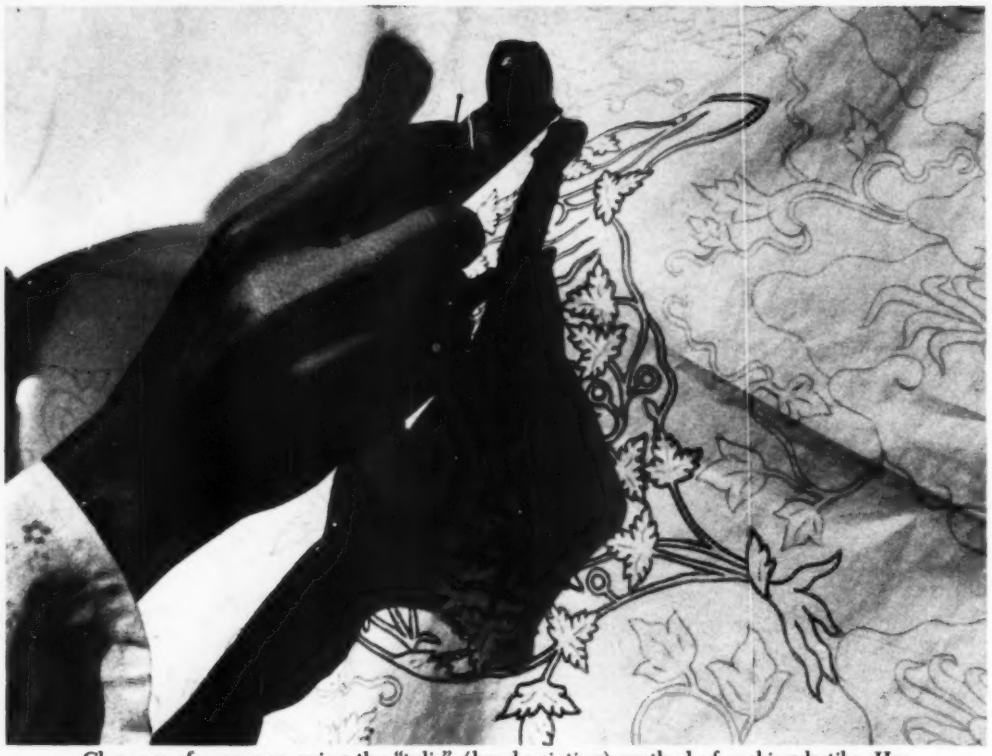
An Important Coming Influence on Fashion



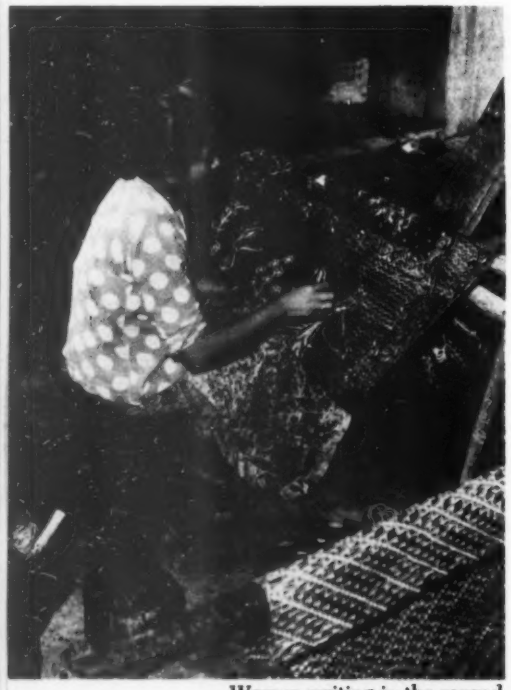
From the practical viewpoint, the American Textile Industry has much to gain from the influence of Batik – not only as a selling fashion but as a promotional one. Batik designs, taken from the originals – are easy and inexpensive to reproduce through roller printing or screens. As for the Retailer – Batik prints offer not only a wealth of new and original designs, but colorful historical background material for all forms of promotion from retailing advertising to interior display.

Illustrations of Java Batik from Victoria and Albert Museum, London.

The tjanting as used in Java.



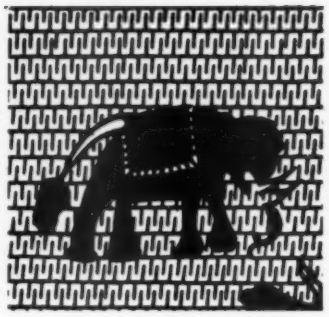
Close up of a woman using the "tulis" (hand-painting) method of making batiks. Her only tool is a "tjanting" – small copper container with long slender spout which holds the hot wax. See drawings at left.



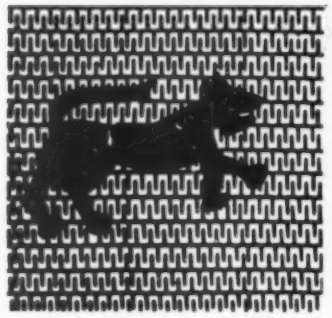
Woman writing in the second coating of wax design.

A young batik worker puts a day's supply of wax into a small iron pot. As the wax must be liquid at all times, it is kept over a small charcoal burner.

Photos courtesy of The Lamp, Standard Oil Co. (N. J.)



BATIK



Developed as a great art in Java, the Batik influence on prints is expected to increase greatly. AF presents the background and development of these fascinating designs.

THE ROYAL FAMILY of fabrics today is the print – right up from the whimsical water-color pattern to the bold, colorful Island prints. And in this fanciful household a new member is gaining more and more prestige: the batik. A comparative late-comer, the batik in reality may be the granddaddy of them all, and as such combines both the Eastern and Islandic qualities which are so influencing the designer of today.

Like most fabrics, tools or techniques, batik's origins are almost impossible to pinpoint. This much, however, is known: it is a process which has been used in almost every land throughout the world from Indonesia, Japan and North China to India, East Turkestan and as far west as Senegal in Africa.

The oldest known fabrics in batik are several screens in the Imperial Treasury in Japan, and these can be traced back to the Tempyo period (A.D. 710-794) – a period in which Japanese and Chinese artists of the T'Ang dynasty were in constant contact. In India, the earliest evidence of batik dates back to 1677, but the samples are so sophisticatedly executed that the art must have been perfected there for quite a while. In all probability, the Cingalese brought it from South-East Deccan to Eastern India and Java in the 11th Century. As the design in batik is rarely made up of human figures – the representation of which the Koran strictly forbids – these gaily-patterned fabrics soon found a special place among the Mohammedan population of India and Indonesia. Finally, it was in Java, after much traveling through distance and time, that the art of the batik found a home and a people who developed it to a degree of perfection unrivaled by anyone.

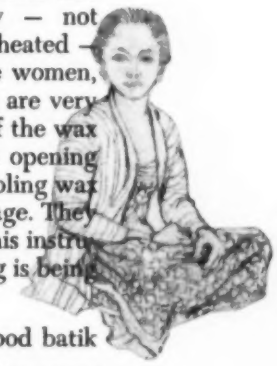
* * *

"Batik" itself is a Javanese word denoting a particular method of applying colored patterns or designs to finished fabrics. Originally the batik was worked only by the noblewomen; but the skill gradually sifted down to the commoner, and from this vantage point became quickly industrialized. Batik factories, under Chinese management, were established and exportation to nearby islands soon followed. Thus it was that the batik industry became, and is, an important factor of native economy.

* * *

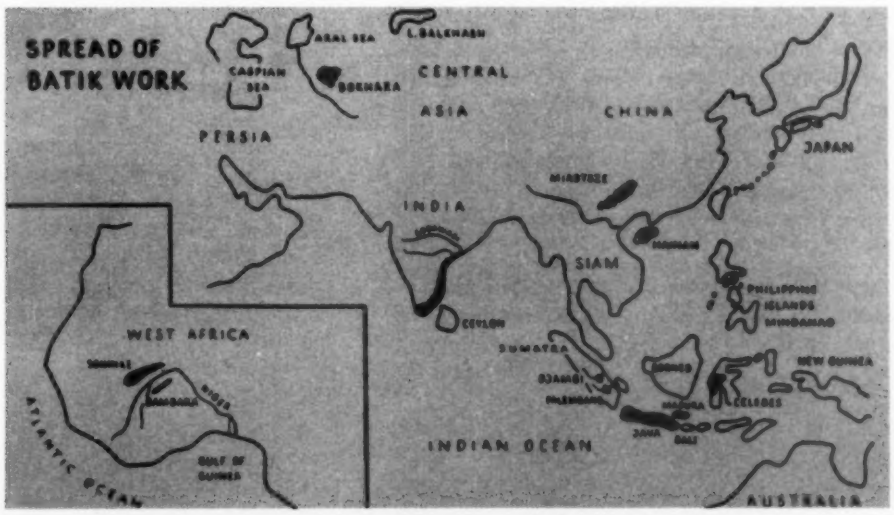
The batik technique is a fascinating one and requires great artistic, as well as technical, skill to execute properly. The design to be put on the cloth is first drawn on paper, where any corrections or changes may be made. It is then traced in wax on the finished fabric with a curious instrument called the tjanting. Thereby, when the material is dipped in dye, only the uncovered areas will take the color, as the wax repels the dye. The wax is then dissolved by boiling water and redipped. This process may be repeated just once or many times to obtain a multicolored effect.

The tjanting – an exclusively Javanese invention – consists of a small, thin copper cup with one or more capillary spouts and a handle of reed. The resist, or wax, is heated and kept liquid in a copper pan. When the melted wax has reached the proper consistency – not too sluggish and, above all, never overheated – the batik worker fills the tjanting. The women, whose job it is to execute the drawing, are very clever at regulating the even outflow of the wax by blowing often and briskly into the opening of the capillary tube, where the fast-cooling wax continually threatens to block the passage. They must also be very careful never to let this instrument touch the fabric while the drawing is being done.

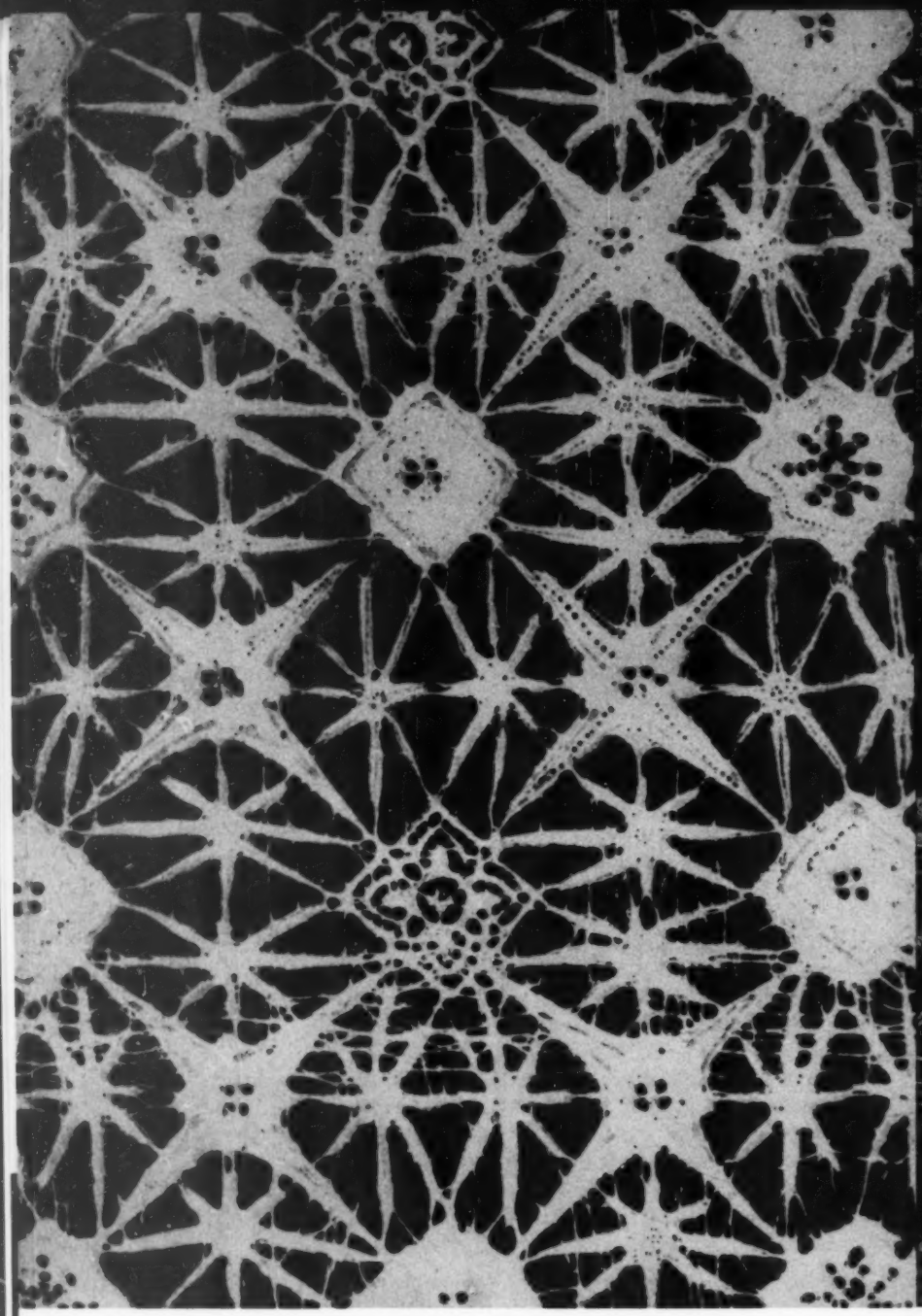


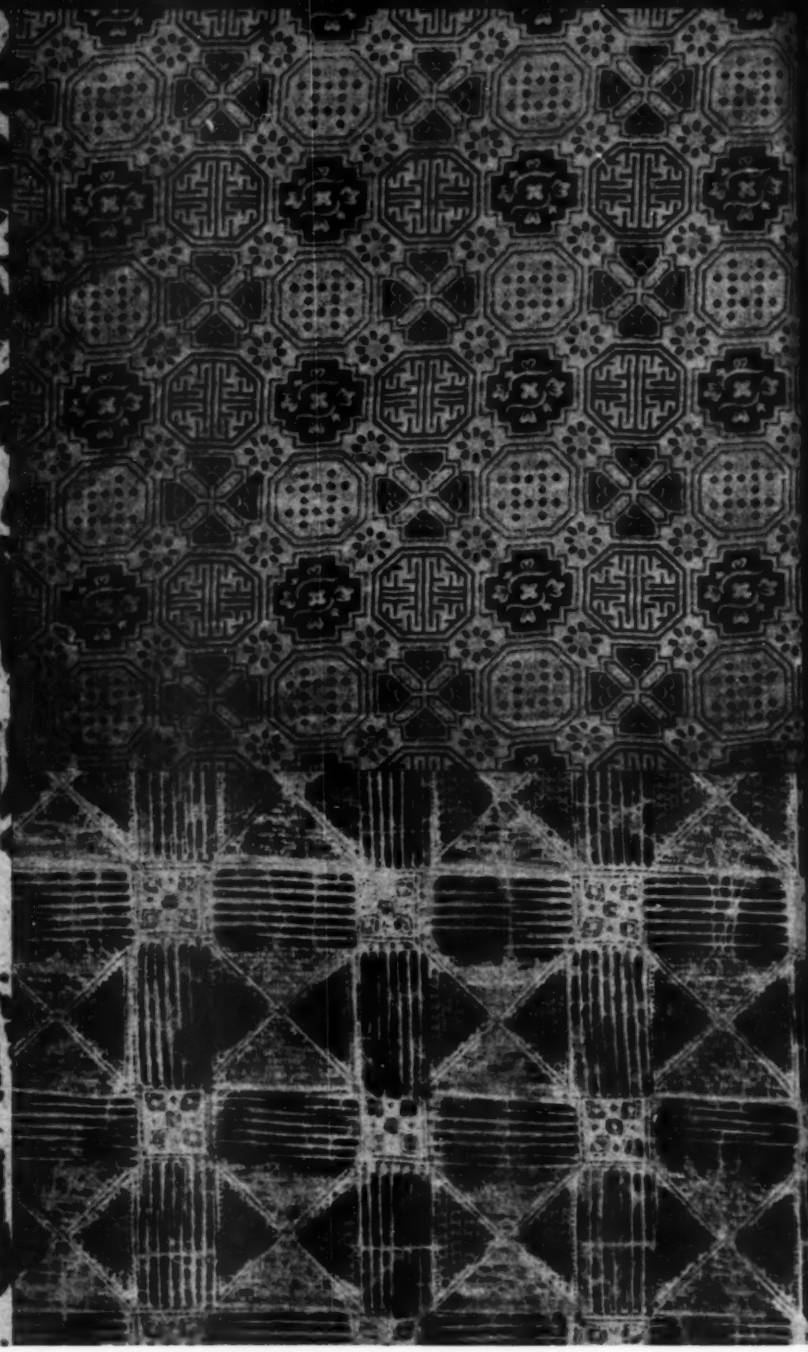
Since the working of two yards of a good batik

(please turn)



Map showing the most important batik regions, which are shaded. Drawn by A. Steinmann, Zurich. Courtesy of Ciba Co., Inc.





RARE EXAMPLES OF AUTHENTIC JAVA BATIK DESIGNS FROM THE

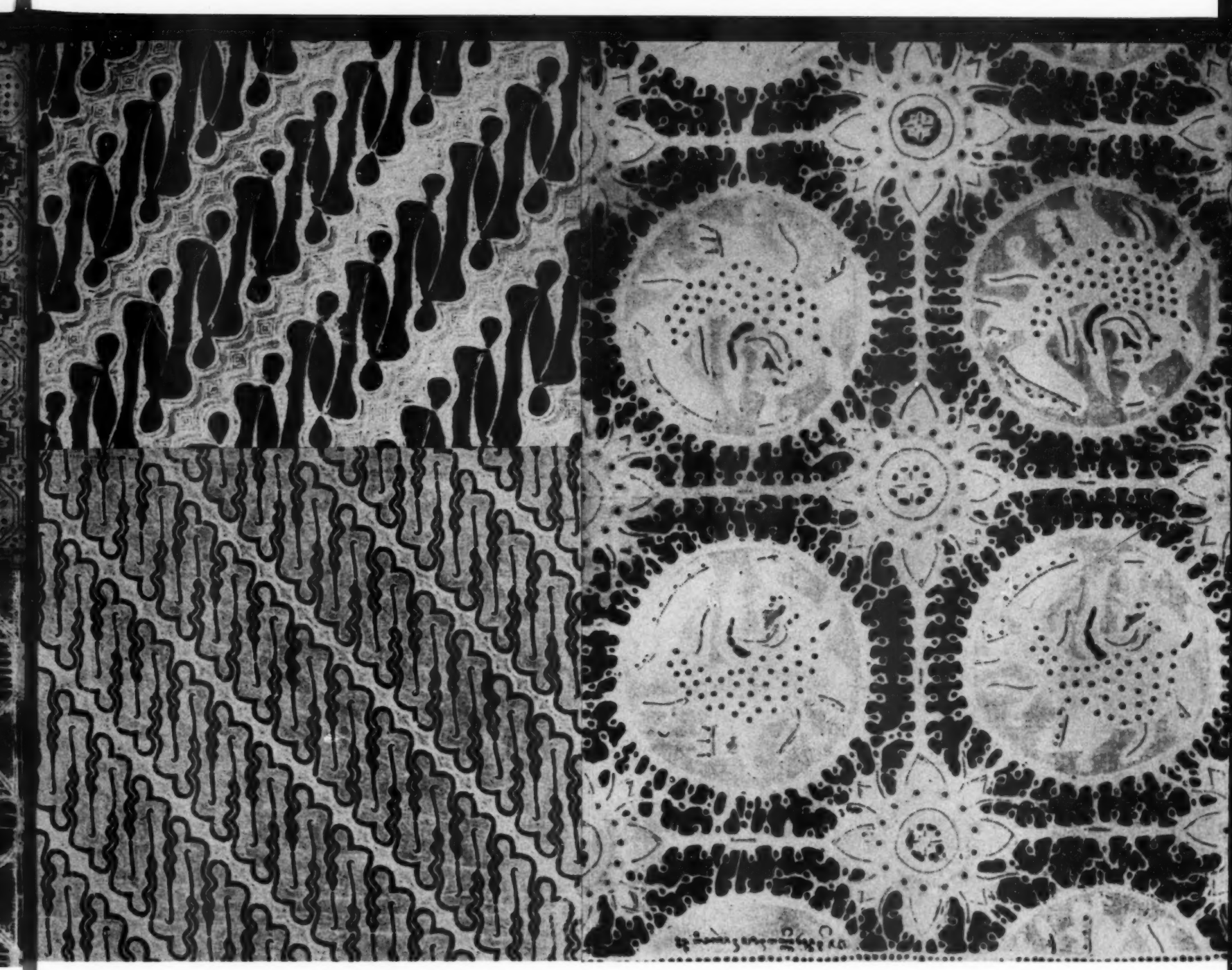
The batik influence has been notable on resort-wear fashions from *Alexander Shields*, and *I. Magnin*.

will often take from thirty to fifty days, a sharp division of labor must be established when a batik is produced on an industrial basis. The beginners, therefore, prepare the background and other relatively large spaces, while all intricate details are entrusted to experienced batik workers only.

There are several other instruments for waxing batiks; among them, an ordinary bamboo stick and an intricate "pen" called the *kalam*. The *kalam* is of iron around which is wrapped a wad of hemp thread about two and a half inches from the point. This hemp absorbs the wax and serves as a reservoir for it. From this reservoir, the melted wax flows slowly and gradually toward the point. There may be several nibs at the point of this instrument, or else two iron blades.

In order to simplify and accelerate the production of batik clothes, waxing by means of blocks was introduced in Java in 1850, and goes by the name of tjap-printing. The blocks consist of soldered copper bands. A piece of cloth folded twice and saturated with wax serves as an ink-pad. This saves a considerable amount of time otherwise spent on outlining and drawing the details. Blocking can be made even quicker and cheaper – at the cost of quality – if two fabrics are laid one on top of the other, and printed only on the outside.

All over the world, each section or town in rural communities has its own trademark in costume or color. So in Java, each province has its own favorite shade or color in batik. And the expert in batik, like the expert of wines, can usually tell from where each batik has come. Likewise, the ornamentation is to a certain degree determined by the type of garment for which it is destined, its cut and shape necessitating a certain arrangement of the design.



COLLECTIONS IN THE ETHNOGRAPHIC MUSEUM, LEYDEN, HOLLAND

The patterns of the Javanese batik include ornaments of varied period and origin. Indian and Chinese – in modern designs even European and Japanese elements – are found side by side with native designs. The indigenous Indonesian patterns are more or less conventionalized designs of native plants and flowers. Sometimes they make up the full design; sometimes they are found in combination with stylized drawings of animals, clouds, mountains and other fantastic forms. The names of the designs—"moonshine charm," "butterfly passionately in love," "delightfully carefree life," – give some idea of the fancifulness which goes into their creation.

Another line along which the style of the plant motif has evolved is less common. The blossoms or flowers are drawn in a star, cross or rosette form and contained in a square and arranged on the fabric in symmetrical groups – much like Persian rugs.

Ancient cosmic symbols, originating far beyond the hills of Java, have also become elements of Javanese batik ornamentation. Among these are the three-branched tree of life, which sometimes rises from the center of the ship of the dead; Meru, the cosmic hill; Indian dragons and representatives of the Persian wonder horse, the "kuda sembrani."

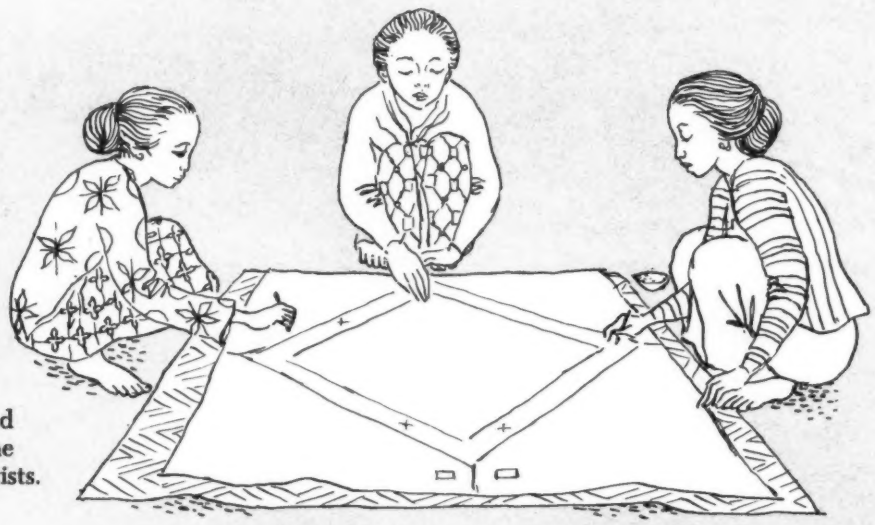
It is often from yesterday that the designer chooses his material for today's dress. And it is from the batik's enormous reservoir of assimilation, history and imagination that he can draw endless inspiration and adaptability. For, in batik, designs of startling simplicity or startling complexity can be found and in a multiplicity of forms, shapes and patterns. All in keeping with the new slant toward the fanciful and the ingenious; all in line with the demand by the consumer of today for the artistically right.

– Elizabeth Retivov

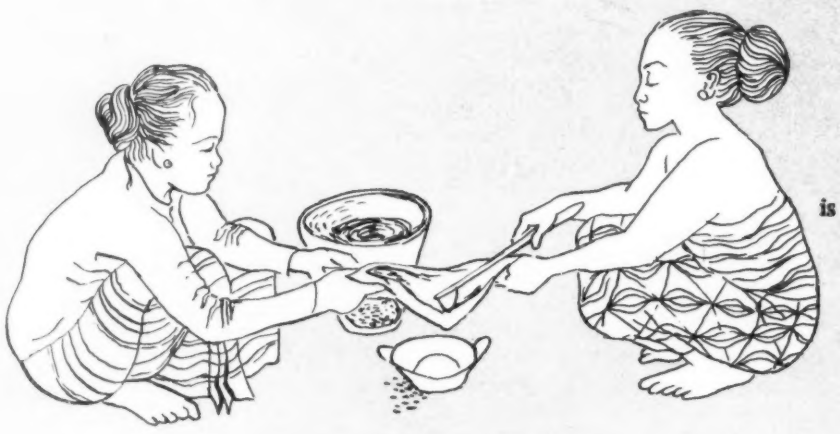
SOME KEY PROCESSES in MAKING BATIKS

The making of a genuine Batik is a difficult task requiring many processes before the final effect is achieved. The batik artists use a very fine, firmly-woven cotton (220 picks to the square inch) as the basic fabric. Most of this fabric, which is known in Java as the "9 Dragons" cloth is woven in Japan by Kanebo where it is valued for its adaptability to batik. Preparatory to the wax application the cloth is treated in Palm oil to keep it supple and workable. Key steps together with descriptions accompany the illustrations which were sketched by Esther Hartshorn from source material in "INLANDESCHE KUNSTNYLERHEID" *(E. J. Jasper & Mas Pirngalie).*

The Indigo dye is mixed in containers and is stirred with wooden paddles.



The design is sketched on the cotton cloth by the batik clad Javanese artists.



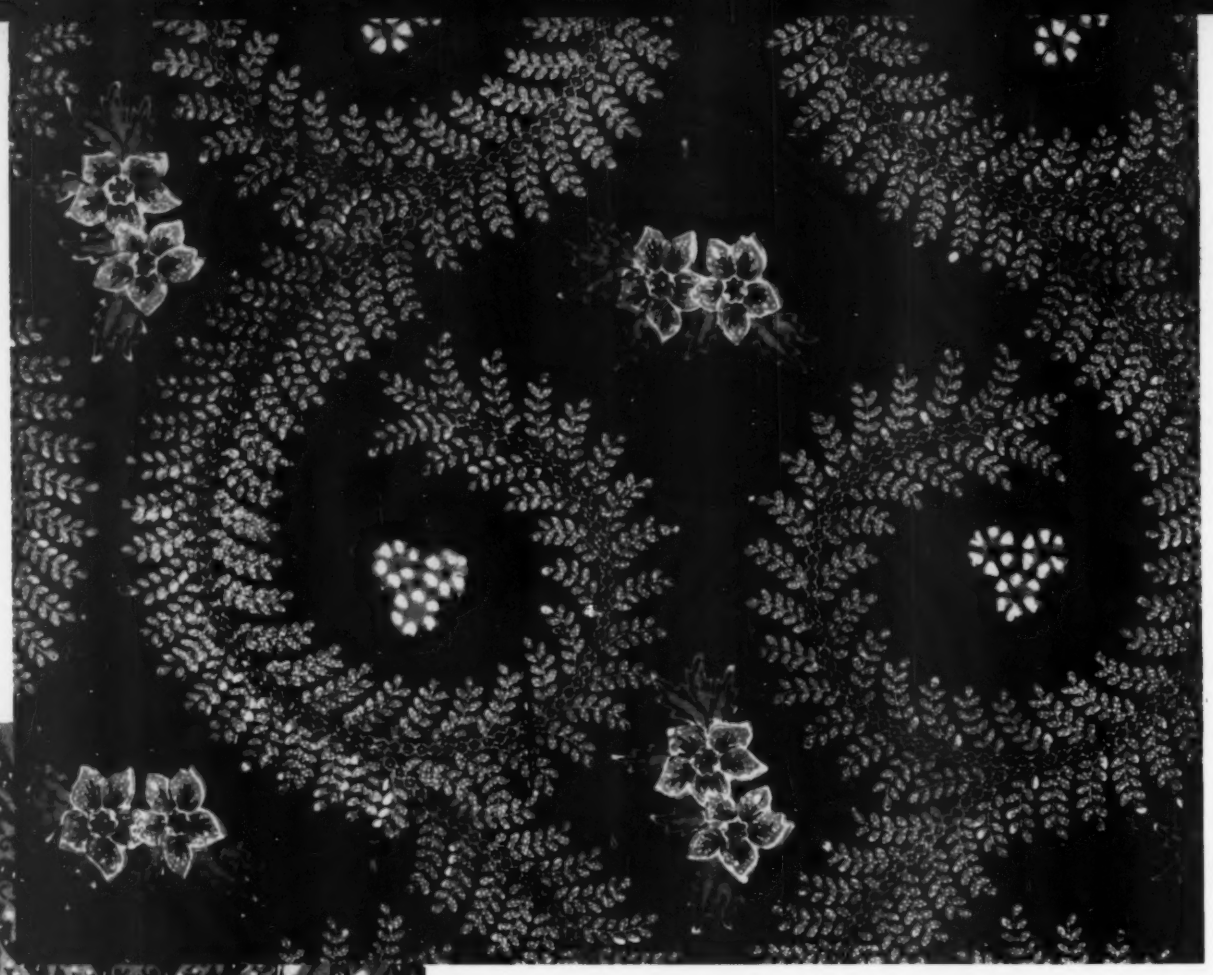
The wax is heated, and is then strained to get rid of the impurities.

The material is treated with lye and Djarah oil (from the caster tree).

After the design is sketched, the batik workers apply wax to the background, to the portions of the cloth which will resist the dye.

The waxed cloth is dipped into the dye bath for receiving a color.

After each dyeing the cloth is boiled in water to remove the wax from the cloth. The woman at right is ladling the boiled-off wax from the water.



(Top) Another fern and flower design in graceful rhythms.

(Left) Conventionalized bird designs including domesticated hens and chickens form subject matter for designing.

(Below) The striking geometrically conceived abstracts for a modern batik.

Princess of the Royal Family wearing batik costume of special color and design.

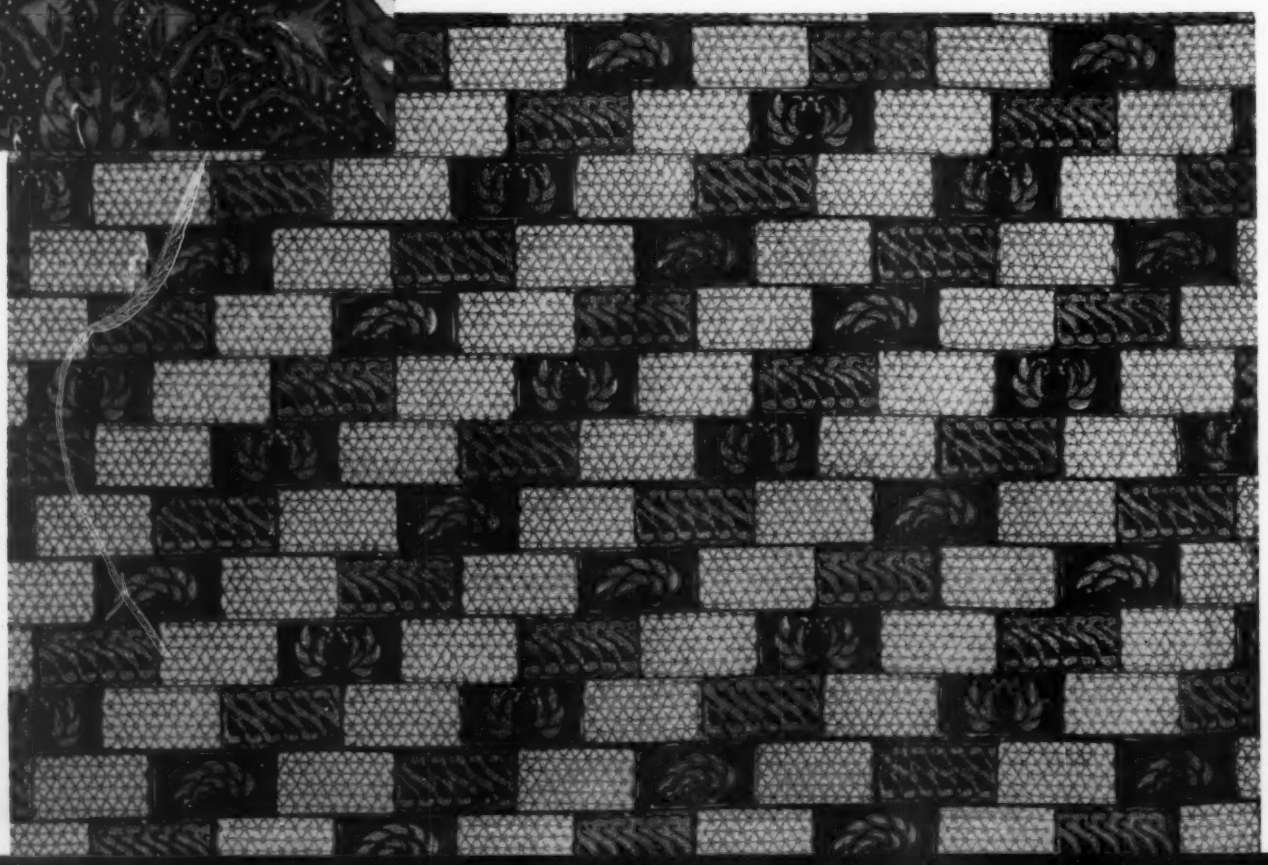
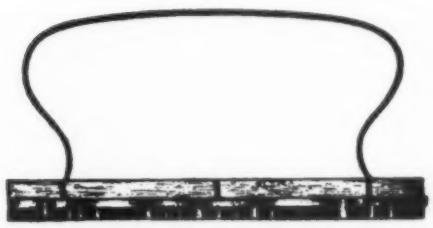


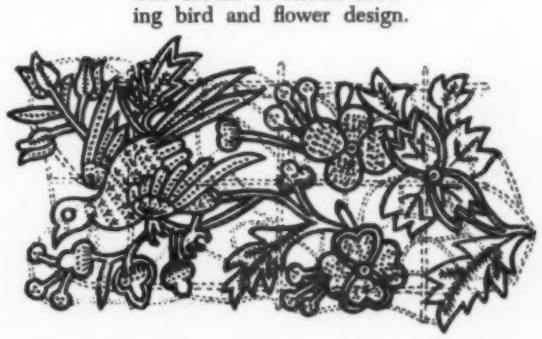
Photo courtesy of The Lamp, Standard Oil Co. (N. J.)

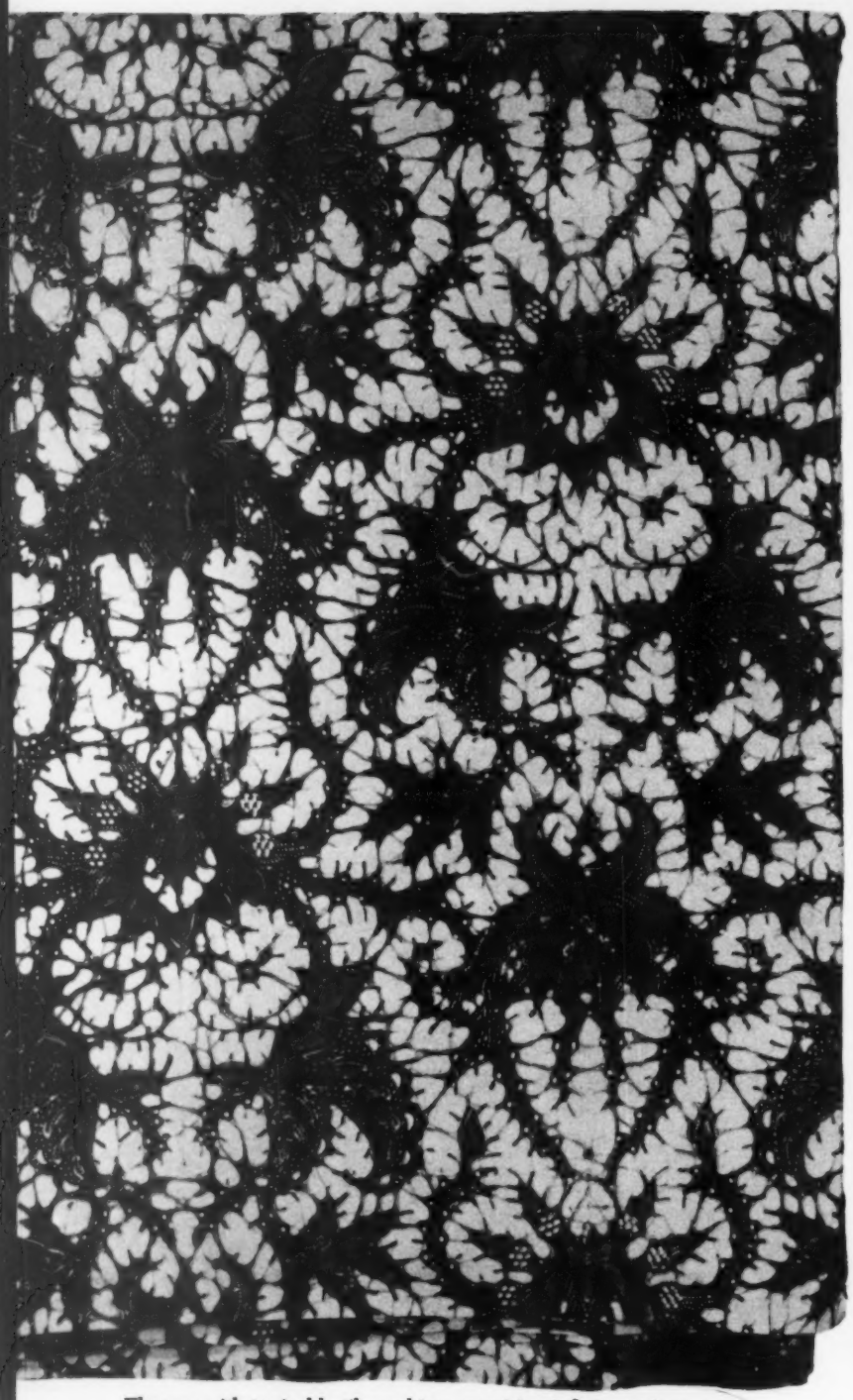
"Tjap" or Stamping the Batik Design

In 1850 a new method of stamping batiks was introduced to Java, called "tjap" (stamping). Although this is not true batik and is looked down upon by the Javanese themselves, it is a similar process, and one with which beautiful results have been obtained. The method of stamping originated in Madras, where it has been used extensively since the 15th Century. The stamp is made of thin strips of copper, forming the lines, and short pieces of wire forming the dots. Both are soldered to a heavy copper base with a curved iron handle (see illustration at right). Both sides of the cloth are stamped, the work requiring a great deal of skill. The workman presses the stamp in an open metal pan containing melted wax before applying the wax to the cloth. The stamping of batiks is done almost exclusively by men, while women do the more painstaking painting. One man may turn out from ten to twenty batiks a day while it may take several women over a month to complete one hand-painted batik. Printed batiks cost between $4 and $10 each. The hand-painted batiks cost between $30 and $60 each. In the photo above a worker in a small factory is shown using the printed method of making batiks.

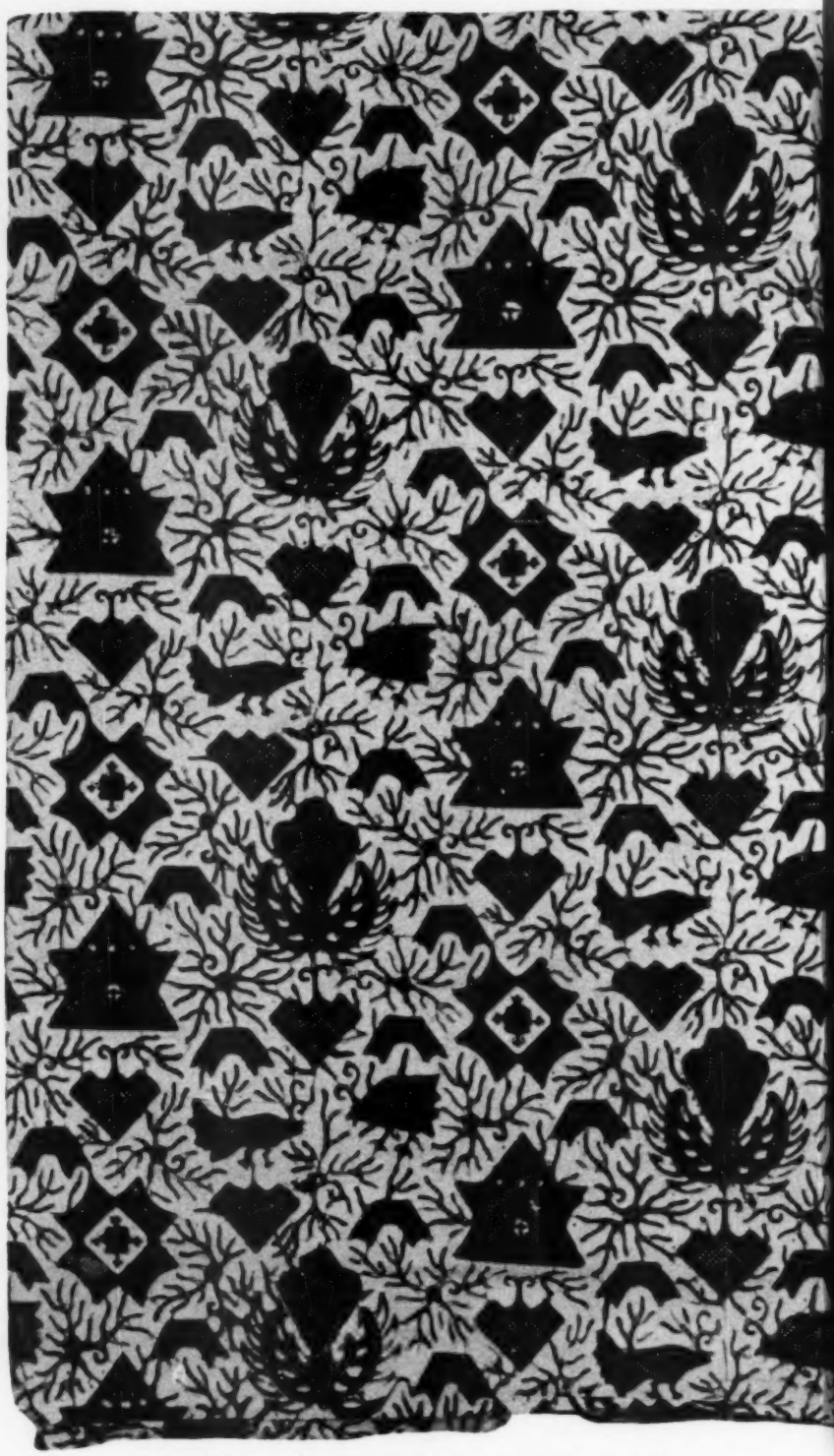


The sketch of stencil showing bird and flower design.





Flowers with typical batik markings requiring infinite patience to make by hand. The color design is in the Java brown with white.



Combination of semi-geometrical motifs together with bird and flower designs giving an intricate yet pleasing arrangement.

The material used for wax-painting can, basically, be almost any type of fabric. However, cotton – with very few exceptions – is the fabric used.

The preparation of this cotton, before the actual wax application, is an ancient and most interesting procedure. The cotton is soaked in water for two days, then washed. (This is to eliminate the lime, which cotton contains.) Then, the cotton is boiled in rice-starch, in order to form a base for the wax-painting. The consistency of this starch solution depends upon the thickness of the cotton; for if the fabric is too thick the wax will not stick and if it is too thin the wax will penetrate too deeply into the material. After the cotton is boiled, it is dried and then beaten with a wooden hammer to smooth the surface. Sometimes, when a light brown tint is desired, the cotton after it is smoothed is dipped into a dye made of bark and safflowers. This method of preparing the foundation material involves six processes.

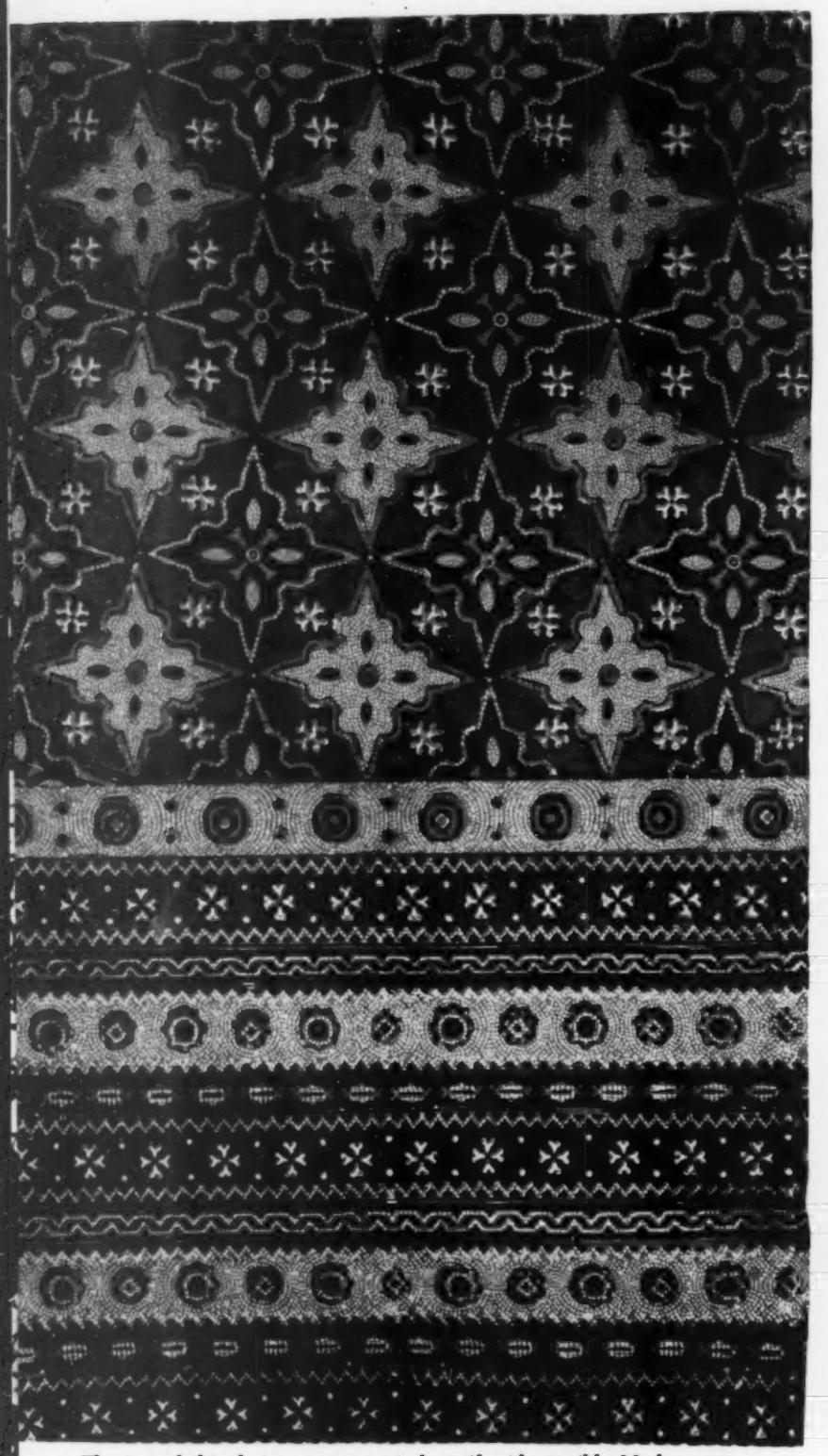
The tropical island influence is shown in this rounded floral abstract design.

Graceful ferns with tropical flowers form an interlacing design that demonstrates the way in which the Javanese batik workers use Nature's designs.

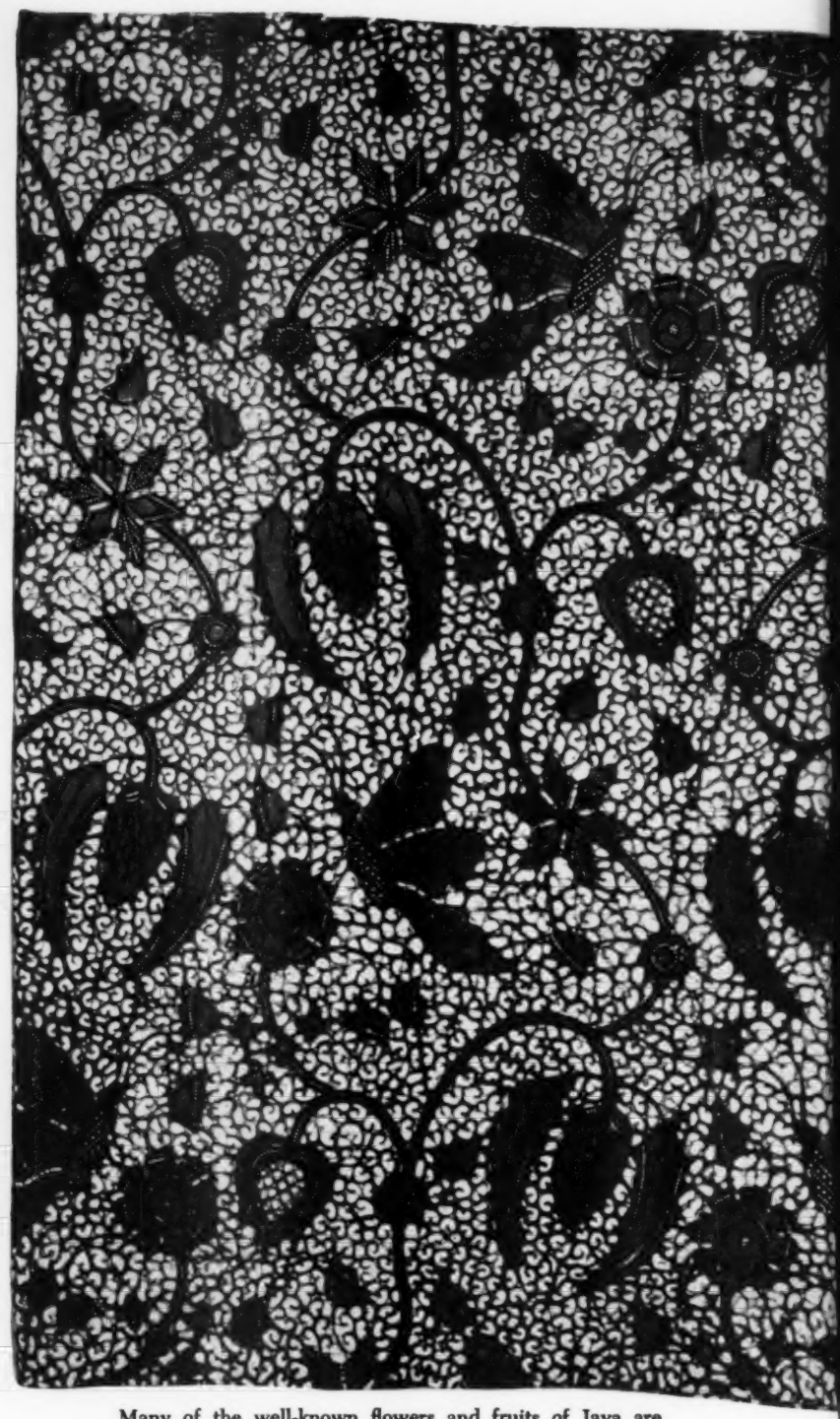
There is another method: after washing the cotton, it is soaked in peanut or castor-oil and lye (the lye being made from the ashes of rice stalks). While the cotton is immersed in this solution, it is kneaded with the hands and feet for a period of 6 to 12 days, for two to five times daily . . . the cloth being dried after each treatment. Sometimes this process is continued for 40 days, as in the manufacture of the "kain bangbangan" an exquisite cloth of deep red. . . . A shorter process is sufficient for the "sogabrown" batik; but both processes are employed to produce batik on cotton.

When batik is produced on silk, little preparation of the silk is necessary. In fact, only in Pekalongan, which is a famous center of batik in Java, are methods observed similar to those used for cotton. Silk is porous and lightweight, and when starched cannot be hung over bamboo laths as it would stretch. Instead, the silk is spread on mats on the floor. The silk used is

(continued)



The top of this design, a geometrical motif with possible Moslem antecedents. The border stripes pick up the geometrical motifs in reduced forms.



Many of the well-known flowers and fruits of Java are used in batik designing with the addition of a few butter flies. The above design is a good example of this direction

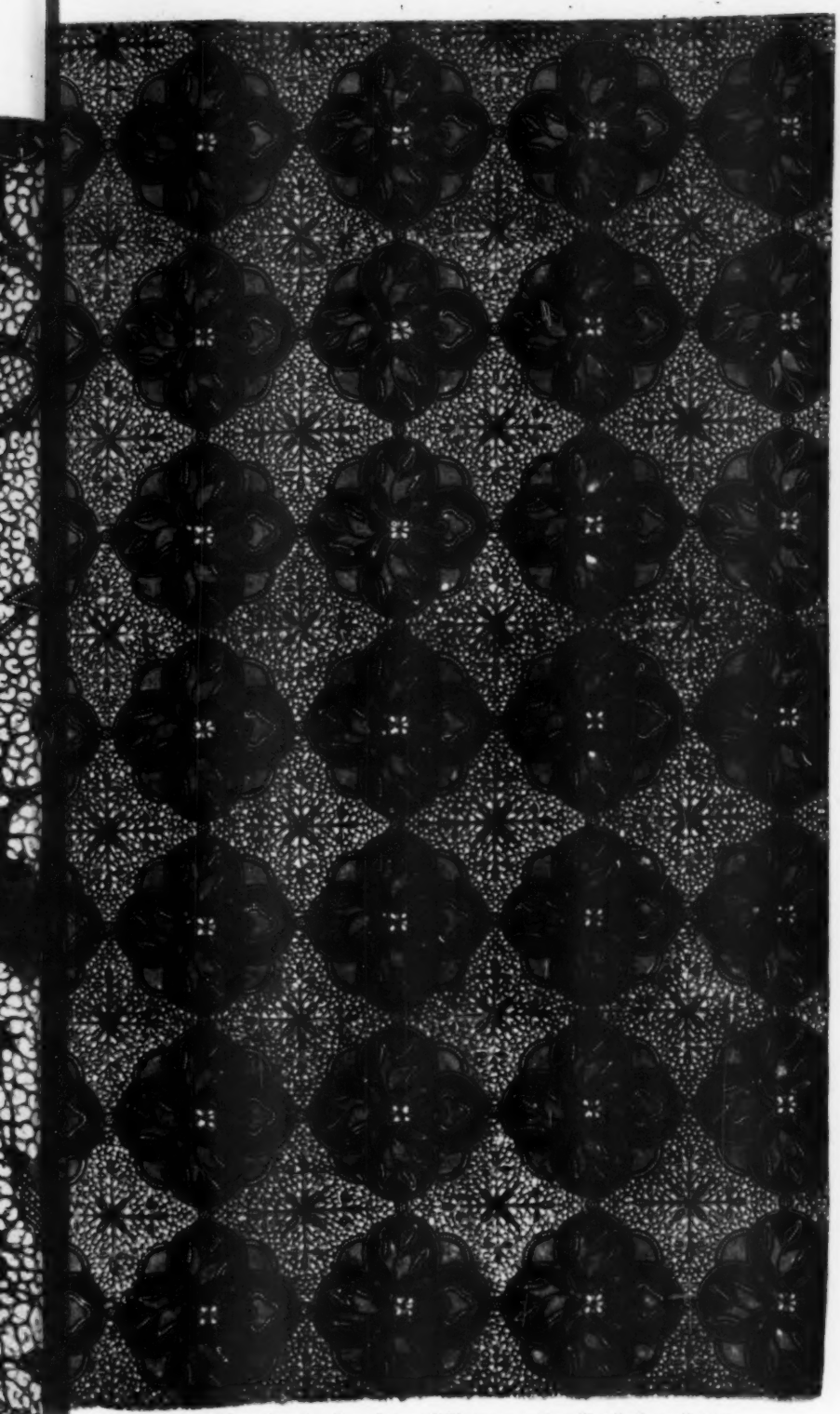
mostly imported from China. If, however, Java-grown silk is used, which is considered better than the imported Chinese material, the textile is first washed and then boiled in water – to which papaya leaves are added.

Whether cotton, or silk, by this time the foundation material having received careful preparation – the next step in the manufacturing of batik is the application of wax.

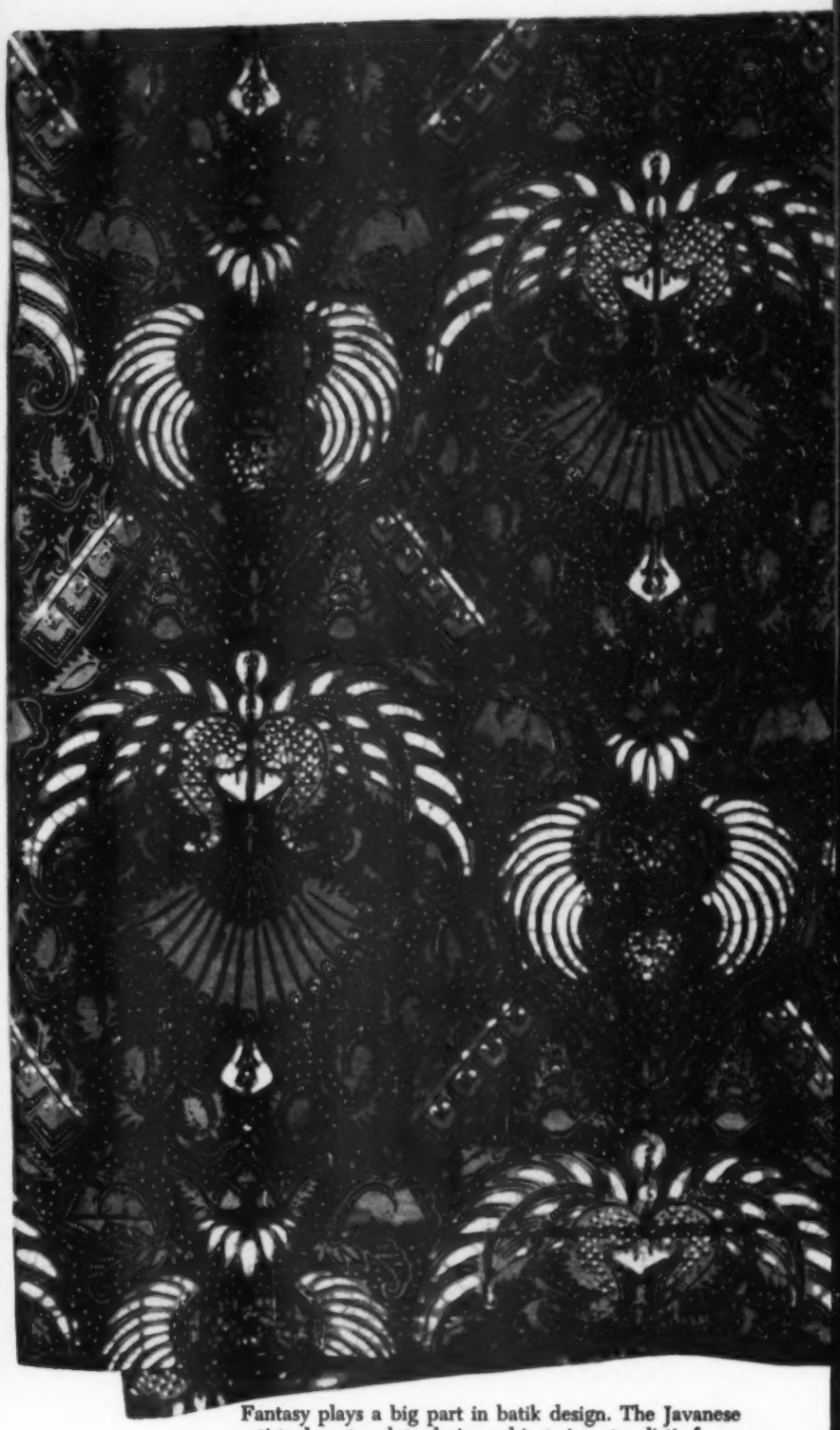
Originally, in Java, the wax used was beeswax. At the present time imported wax or resins have replaced the native product. This is due partly to a notable increase in population and partly to the clearing of jungle acreage, which is now planted with sugar, rubber, coffee, tea, etc.

Different types of wax are used for batik painting; the combination depending upon the type of design. Batik work proper (to differentiate from tie-dyeing) is done only by the Javanese womenfolk – villagers and aristocratic families as well.

NOTE ON THE SARONG: The sarong is a skirt-like garment, twice as long as wide. The short ends are sewn together, then it is folded and tied around the hips. The pattern of a sarong is broken by the kepala (literal head) – which is a double row of triangular designs, called toempal – which are filled with floral motifs. This design resembles a backgammon board



Many batiks show beautifully conventionalized plant designs in geometrical settings such as the example shown above.



Fantasy plays a big part in batik design. The Javanese artists do not seek to design subjects in naturalistic form, preferring to use subject matter more ornamentally.

and undoubtedly was imported from British India. This garment is the daily wear of the villager and was originally worn only by women. At present it is used also by men. However, he cannot wear it to visit an official or upon entering the palace of the sultan. For these purposes there are other types of clothing he can wear.

The Dodot is worn exclusively by the sultans, their families, high officials and their wives, court dancers, and the bride and bridegroom. The Dodot is worn in an entirely different manner than the sarong. It is tied around the hips in a complicated way, while trousers of tjindi (double tie-died silk imported from British India) are worn under it. There are also many different ways of tying a Dodot – depending on the traditional rules of court etiquette.

The Slendang (shawl or scarf) is a long small cloth of batik, and is used to either carry a baby on the back, or as a shawl, over the shoulders.

Nineteenth-century Java batik with broken stripe, flower and border motif.

AF Portfolio of Authentic Batiks

American Fabrics presents

An Alphabetical Gallery of American Designers

A NEW FIBER AND A NEW FABRIC, AND EVEN A NEW COLOR, are merely ingredients until one of these famous designers makes it up into a fashion which American women will wear. The success of any new development . . . whether in fiber, fabric, or color . . . must ultimately be actualized into apparel by the creative people in the field of design. Season after season it is to these designers that the American retailer looks for fashion and leadership, and it is to these designers that the textile industry owes its phenomenal growth. . . . Know these people, know on what their talents are based, and your business must unquestionably be better.

American Designers . . . please turn

American Fabrics Gallery of

Frank Adams — *Malcolm Charles*

A firm believer in American style elegance, noted for his flair for youth touched with sophistication.

Geoffrey Beene — *Teal Traina*

A comparatively new star in the fashion sky with a penchant for precise detailing, a believer in sophisticated simplicity.

Bill Blass — *Maurice Rentner*

Truly avant garde, especially gifted in the design of costume, always quietly elegant and subtle.

Bill Atkinson — *Glen of Michigan*

A leading exponent of the American way in sportswear, with an unerring sense of color correctness.

What these designers stand for is important to everyone connected with the Fashion Industries. Each designer is of particular influence in a given sphere and the capsule descriptions highlight each designer's specialty — C.C.

Anthony Blotta

His completely original fashions and his expert cut and skilled use of hand detailing have made him famous.

Helena Barbieri — *Modern Couture*

Late day clothes are her specialty — her evening clothes are dramatic in outline, with a truly aristocratic quality.

Tom Brigance — *Sinclair*

Noted for his original use of fabric — a pioneer in promoting the American ideal in women's fashion.

Jeanne Campbell — *Sportwhirl*

Captures the wants and ideals of youth, featuring smart simplicity and taking great care to avoid cuteness.

Famous American Designers

BETTY CAROL — *Mam'selle*

Has a special flair for junior-size sheaths, and her full skirts show equal ingenuity and verve.

JEANNE CARR — *Jonathan Logan*

She blends simple fashions, excellent fabrics and good taste in designing for the girl with a limited budget.

BONNIE CASHIN

Completely original, thoroughly American, possessed of enormous imagination in color and fabric as well as cut.

OLEG CASSINI

This expert advocate of feminine allure, is a master of the art of draping and he designs to consciously reveal the figure.

CEIL CHAPMAN

Noted for the provocative cut of her late day and formal clothes, with emphasis on necklines.

LOUIS CLAVERIE—*George Carmel Inc.*

He designs for the elegant woman of fashion, emphasizing luxury in fabrics.

JO COPELAND — *Pattullo-Jo Copeland*

Wonderfully feminine in her detailing, with a keen knowledge of the flattering effect of color.

ELOISE CURTIS

Flagrantly young, bold in her use of color, uninhibited in her use of fabrics.

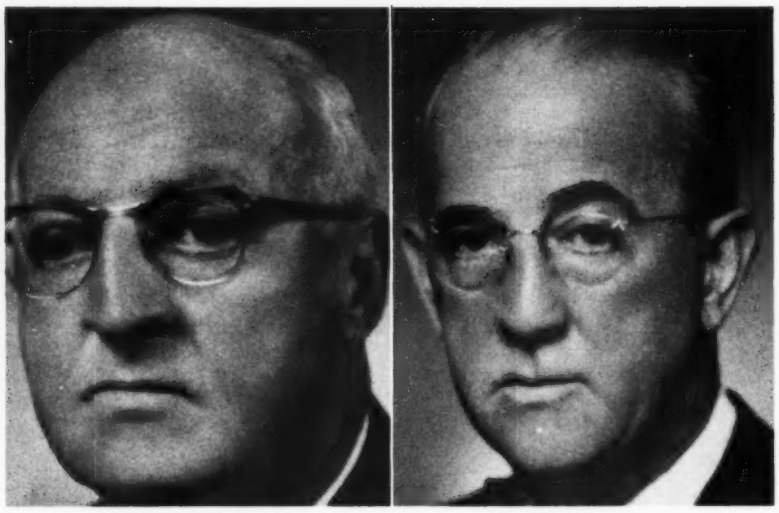
SYLVIA DE GAY — *Robert Sloan*

She works in silks, her designs are beautifully simple, and she is recognized as an oustanding sportswear creator.

An Alphabetical Gallery of American Designers

Nelly De Grab

Her highly feminine styling of sportswear blazed an immediate new trail in the field of separates.



Archie Davidow **Mel Davidow**

Davidow Suits

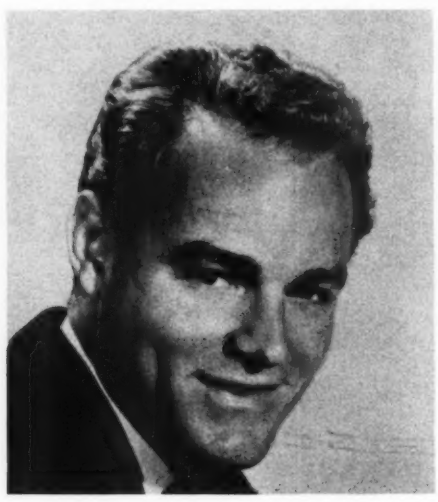
They design for the American gentlewoman, creating suits of such originality that women call them "my Davidow's."

Tom Drew — *Ilene Rickey*

Brings a fine natural feeling for fabric to his specialty . . . outstanding semi-casual spectator clothes for juniors.

Charles Evans — *Evan-Picone*

Specializes in finding unique fabrics and tailoring them with consummate skill.



Luis Estevez — *(Estevez-Grenelle)*

Dramatic necklines are his signature, his use of fabrics is original.

Lee Evans — *Mr. Mort*

This young dress designer is an outstanding exponent of the shirt-dress as typifying Young America.

James Galanos

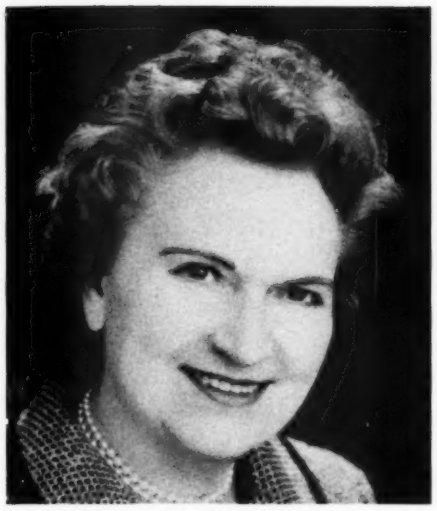
One of the truly great American designers, skilled in the use of unusual fabrics, a truly original creator.

Anne Fogarty

The famous innovator of the petticoated dress is dedicated to youth, adept in her handling of fabric.

Rudi Gernreich — *for Westwood Knitting Mills*

An expert in the art of manipulating fabric, with a completely American approach to active fashions.

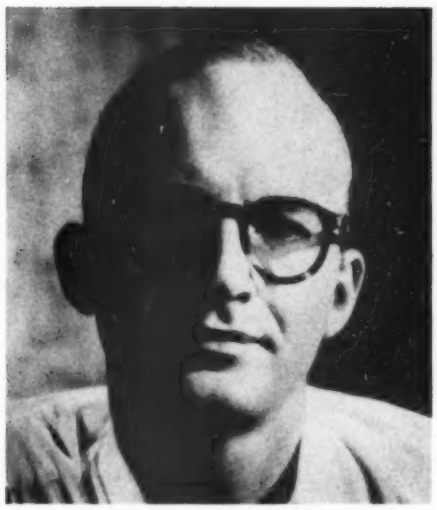


MELBA HOBSON — *Mr. Gee*

Highly original in her approach to color and fabrics. She designs for the completely young in heart.

PHILIP HULITAR

Famed for his beautiful evening fashions, a lover of opulent fabrics, adept at flattering the cultured American woman.

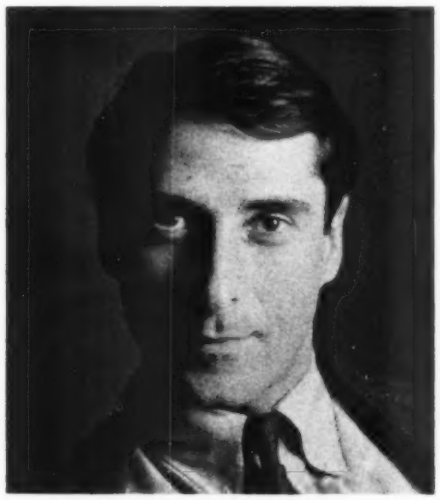


GIF JOHNSTON — *Rembrandt Frocks*

A firm believer in the youthful approach to fashion, with a penchant for attractive simplicity.

SYLVIA KAPLAN *(Nat Kaplan)*

She designs on the theory that every woman, regardless of age, wants to look young and vital.



KASPER — *Arnold & Fox*

Devoted to the truly American look, young in spirit, sophisticated and subtle in interpretation.

DAVID KIDD — *Arthur Jablow*

This connoisseur of fine fabrics has an original way with softened and elegant suits, with an adventurous color sense.

ANNE KLEIN — *Junior Sophisticates*

Fresh in her approach, among the earliest to recognize the need for young, sophisticated clothes for all occasions.

STEPHANIE KORET — *Koret of California*

Gaiety and color are important ingredients in the success of this gifted designer of casual clothes.

TINA LESER

A believer in world-wide inspiration, gifted in her use of color, expert in the realm of fabrics.

Dorine Liebert

She has the custom dressmaker approach to the design of blouses — leisure wear is her special talent.

Vera Maxwell

As American as the Red, White and Blue, inspired in her use of fabric, possessed of great sensitivity to color.

John Moore — *Talmack*

Elegant simplicity, achieved by masterful cut and draping, spiced with daring and imaginative detail.

Tony Muto — *Guy D.*

His clothes are American in inspiration and execution. They reflect the truly cosmopolitan young woman.

Mollie Parnis

A true believer in the softly feminine approach, convinced that clothes should be flattering to the wearer.

Ben Reig

Has consistently advocated quality in fashion — famed for his soft, becoming suits and fabulous evening clothes.

Sylvan Rich *(Martini Frocks)*

Cocktail and evening clothes are his forte; he is firmly convinced that clothes should be charming as well as stylish.

Henry Rosenfeld

One of the first to believe fashion should bear no price tag — noted for his youthful interpretations of high fashion ideas.

Mona Roset *(Modern Juniors)*

Uses challenging color and fabric combinations as a base for her infallible knowledge of what will sell.

ROXANE *(Samuel Winston)*

Famed for her breath-taking and extravagantly beautiful evening clothes—highly original in her fabric combinations.

PAT SANDLER — *Highlight Fashions*

His precise detailing of daytime dresses is balanced by his gifted handling of soft fabrics for late day.

ARNOLD SCAASI

A great creator of new shapes, well versed in all phases of fashion from coats to magnificent evening clothes.

ADELE SIMPSON

An ardent believer in the costume look, alert to new inspiration, with a flair for "themed" collections.

STELLA SLOAT — *Sloat & Co.*

She has a firm conviction that fabrics of top importance for sportswear — a believer in careful detailing.

FRANK SMITH — *Masket Bros.*

Skilled in the creation of suburban clothes that can adapt to all needs — the sophisticated as well as the casual.

MARY JEAN SMITH — *Dan Keller*

Her casual dresses and ensembles have a fresh approach that is young and smart, under-stated and uncluttered.

HERBERT SONDHEIM

His special skill is the elegant, understated American look, translated to the fashion language of the moment.

PEMBROKE SQUIRES — *Cabana Sportswear*

Gives a fresh approach to styles for the American woman who wants casual simplicity that is fashion-right.

KAREN STARK *(Harry Bevin)*

Lavish use of embroideries and a delicate use of lace is typical of this designer; equally at home with daytime dresses.

PHILIPPE TOURNAYE
of Marquise Coats

A love of beauty in fabric and color has been translated into completely beautiful, highly individual suits and coats.

PAULINE TRIGERE

Original and inspired — famous for her brilliant cut and shaping, for her individual approach to fabrics.

HANNAH TROY

The initiator of special designs for the petite figure; wonderfully proportioned, deceptively simple, always elegant.

JOHN WEITZ

He designs for the active young living he likes for himself, but can apply his talents to any field of clothing design.

SYDNEY WRAGGE — *B. H. Wragge*

Understated, supremely elegant country clothes, famous for his co-ordinations and original in his fabric ideas.

BEN ZUCKERMAN
(Zuckerman-Kraus)

Superb handling of line and fabric have made his name synonymous with elegant suits — highly individual in his styling.

American Fabrics Gallery of Famous American Designers

Frank Adams
Bill Atkinson
Helena Barbieri
Geoffrey Beene
Bill Blass
Anthony Blotta
Tom Brigance
Jeanne Campbell
Betty Carol
Jeanne Carr
Bonnie Cashin
Oleg Cassini
Ceil Chapman
Louis Claverie
Jo Copeland
Eloise Curtis
Archie Davidow
Mel Davidow
Sylvia De Gay
Nelly De Grab
Tom Drew
Luis Estevez
Charles Evans
Lee Evans
Anne Fogarty
James Galanos
Rudi Gernreich
Melba Hobson
Philip Hulitar
Gil Johnston
Sylvia Kaplan
Kasper
David Kidd
Anne Klein
Stephanie Koret
Tina Leser
Dorine Liebert
Vera Maxwell
John Moore
Tony Muto
Mollie Parnis
Ben Reig
Sylvan Rich
Henry Rosenfeld
Sonia Roset
Roxane
Pat Sandler
Arnold Scaasi
Adele Simpson
Stella Sloat
Frank Smith
Mary Jean Smith
Herbert Sondheim
Pembroke Squires
Karen Stark
Philippe Tournaye
Pauline Trigere
Hannah Troy
John Weitz
Sydney Wragge
Ben Zuckerman

Increase in TRAVEL . . . A rising level of public TASTE . . . New-found American SOPHISTICATION . . . An informal, uniquely American way of living and thinking . . .

HOW ALL THESE IMPORTANT TRENDS FIND THEIR FASHION INTERPRETATION IN

KNITTED FABRICS

A SPECIAL MARKET REPORT

by WILLIAM WINKLER

President, Wm. Winkler Inc.

HOW BASIC TRENDS AND CHANGES IN THE U.S.A. WAY OF LIVING FIND THEIR INTERPRETATION IN

KNITTED FABRICS

A TEXTILE PRODUCER TODAY must be more than a businessman and a stylist; he must also be a psychologist — in living, as well as in fashion — and a sociologist. He must analyze and forecast trends and he must back his conviction with money.

To produce beautiful goods for a limited market where price is no object is not a great problem. The challenge comes in producing textiles which match the needs, the expectations and the mood of the public at a given time — and at a practical price.

Trends in public taste change constantly and these changes have tremendous significance for textiles as they do for all consumer products. I believe we are now in the midst of such a change today — and a sweeping one. I am convinced there is a great cultural upsurge in America today. You will see many backslidings but, on the whole, I am convinced that public taste is on the uprise.

I see it all around me in many forms — in the design of furniture and homes, in the advent of the compact car, in the number and quality of best-seller books, in the kind of vacations people take, in the tremendous increase of travel to Europe, in the growing emphasis on the need for higher cultural standards, etc. Each one of you, I am sure, can supply his own examples.

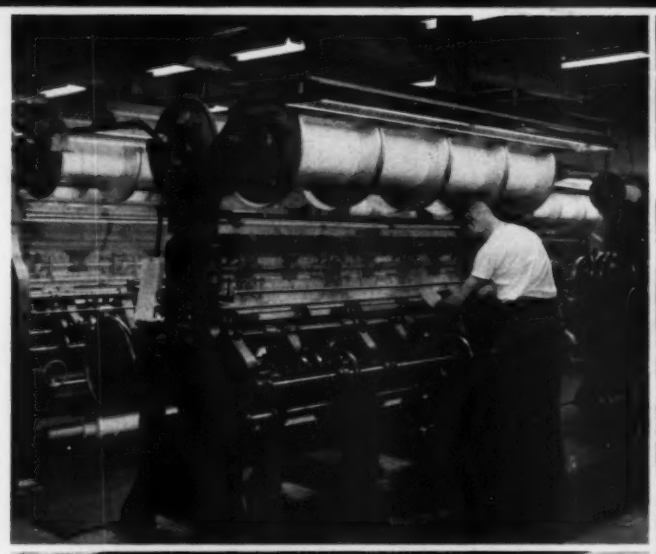
From my own point of view, I see this trend most concretely in terms of fashion. There is a new-found sophistication in American fashions, a lack of fussiness and ostentation. We are *understating* rather than *overstating*. We are looking for elegance combined with comfort.

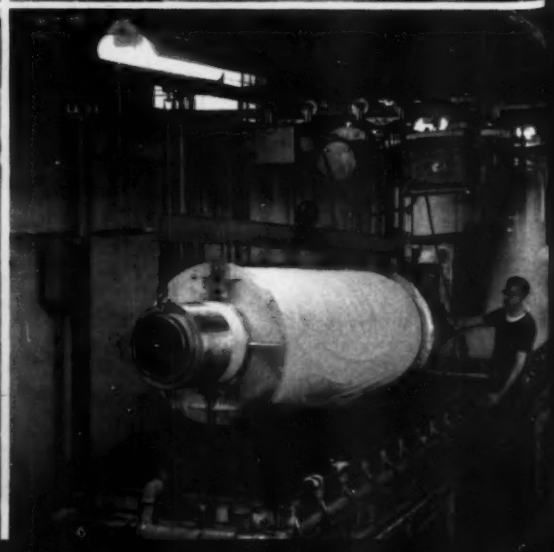
To me knitted fabrics in general and jersey in particular combine all these qualities. Above all, jersey is by nature of its construction a crease-resistant, care-free fabric. It is especially adapted to the growing travel needs of the American woman and to the informal way of life which is uniquely American. That is why we at Wm. Winkler Inc. are concentrating on the production of quality jerseys for a discriminating market.

Ever since I was a young man working in the Blue Ridge mills which my father founded, my personal standard of technical excellence in jersey has been the fabric produced by certain French mills for the couturier trade. But such jersey is prohibitive in cost for the American market and a large part of

THE PRODUCTION OF KNITTED FABRICS requires a high degree of technical skill to achieve the standard of excellence demanded by today's market.

William Winkler, whose forebears in Saxony were well known to Alix, Chanel, etc., as creators of fine fabrics—has brought to the United States this fine craftsmanship of individually designed fabrics.





(Top left) Warp knitting machines at the Winkler mill are geared to quality production.

(Top right) Modern flat bed knitting equipment turns out sophisticated fabrics for the fashion industries.

(Bottom left) The wide range of Winkler fabrics also includes circular knits produced on the latest type of machinery.

(Bottom right) In order to maintain its high standards of production, Winkler operates its own finishing plant for knitted fabrics. Such attention to detail from start to finish has given Winkler its "Tiffany" reputation.

For dresses, sportswear and robes, this 90% acetate and 10% nylon blend is a year round fabric.

For dresses, a 75% Arnel and 25% nylon fabric, care-free and wrinkle-resistant.

our constant research and experimentation at Wm. Winkler Inc. has therefore been devoted to achieving this same standard of excellence at a realistic price.

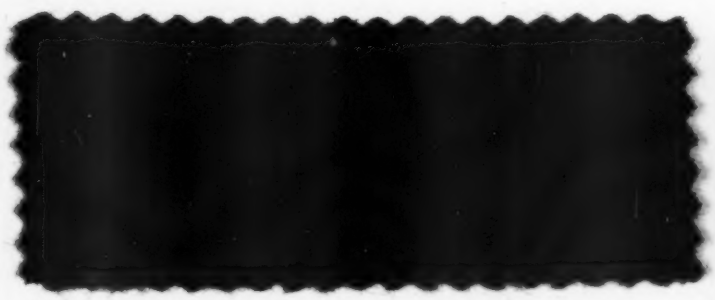
I think we have succeeded. Our success has been due not only to our *willingness* to experiment but also to our *facilities* for controlled, long-range experimentation. Our knitting machinery is the most advanced in the world. Our finishing plant — which we own and control — is constantly engaged in research on new dyes, new colors, new textures and finishes.

Each industry has its unique needs and a substantial part of our research and development work goes into producing special fabrics for women's dresses, separates, coats, robes, accessories, shoes, gloves and for men's shirts and sportswear.

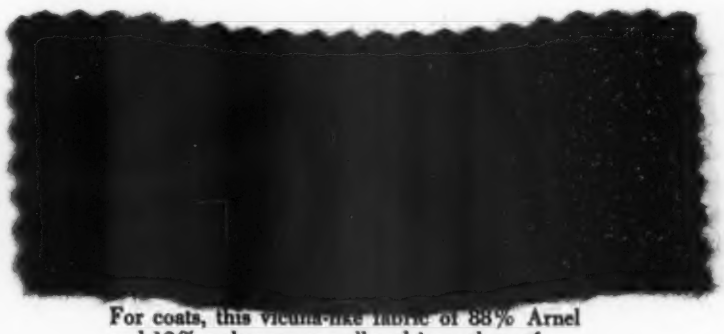
Of the many new fabric developments we have come up with, I take a very personal pride in the following:

1. Unique textured jerseys using the latest synthetic yarns.
2. Knits that look like wovens but have the hand, the drape and the virtues of knitted fabrics.
3. A sueded jersey which looks and feels like real Mocha and is even softer than suede.
4. Fluffy, comfortable blends with a soft hand, especially adaptable to sleepwear.
5. A unique blend of Arnel and nylon in a pile finish called Winkama, for robes, dresses and coats.
6. Blends with nylon and Arnel which have the traditional look of wool and the hand of cashmere.
7. The newest development in nylon tricot for lingerie.
8. A washable blend of American synthetics and Rhovyl, the French acrylic fiber. This is our newest development. It is hard to distinguish from fine wool jersey and is adaptable to many fashion uses.

No report from Wm. Winkler Inc. would be complete without a sincere vote of thanks to the manufacturers and designers who have understood what we are trying to do and have encouraged us to continue the standards of excellence which are the proudest claim of a William Winkler Designed Fabric.



For robes, dresses and sportswear, made of 80% Arnel and 20% nylon; luxuriously soft and warm.



For coats, this vicuna-like fabric of 88% Arnel and 12% nylon wears well and is mothproof.

The Tiffany of Knitted Fabrics

The unique crease-resistant and comfort qualities of knitted fabrics have made them adaptable to such apparel extremes as a T-shirt and a Dior town suit. What these two extremes have in common is that the fabrics for both were made on knitting machines. What separates them into two worlds is the different quality of fiber, the differing approaches to design, color, fashion and taste which went into their construction. It is these differences which have given William Winkler fabrics a justified reputation as the "Tiffany" of jerseys.

For gloves, shoes, sportswear and coats, this 100% nylon fabric is extremely light and durable.

KNITTED FABRICS

FASHION

SOPHISTICATION

CAREFREE

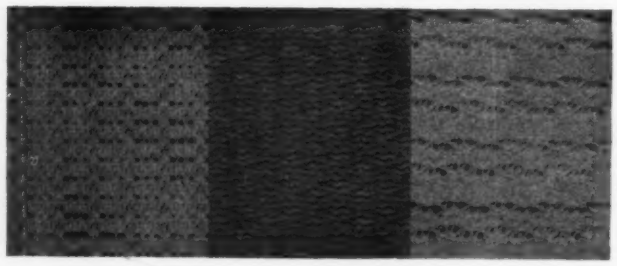
PACKABLE

FLAIR

ELEGANCE

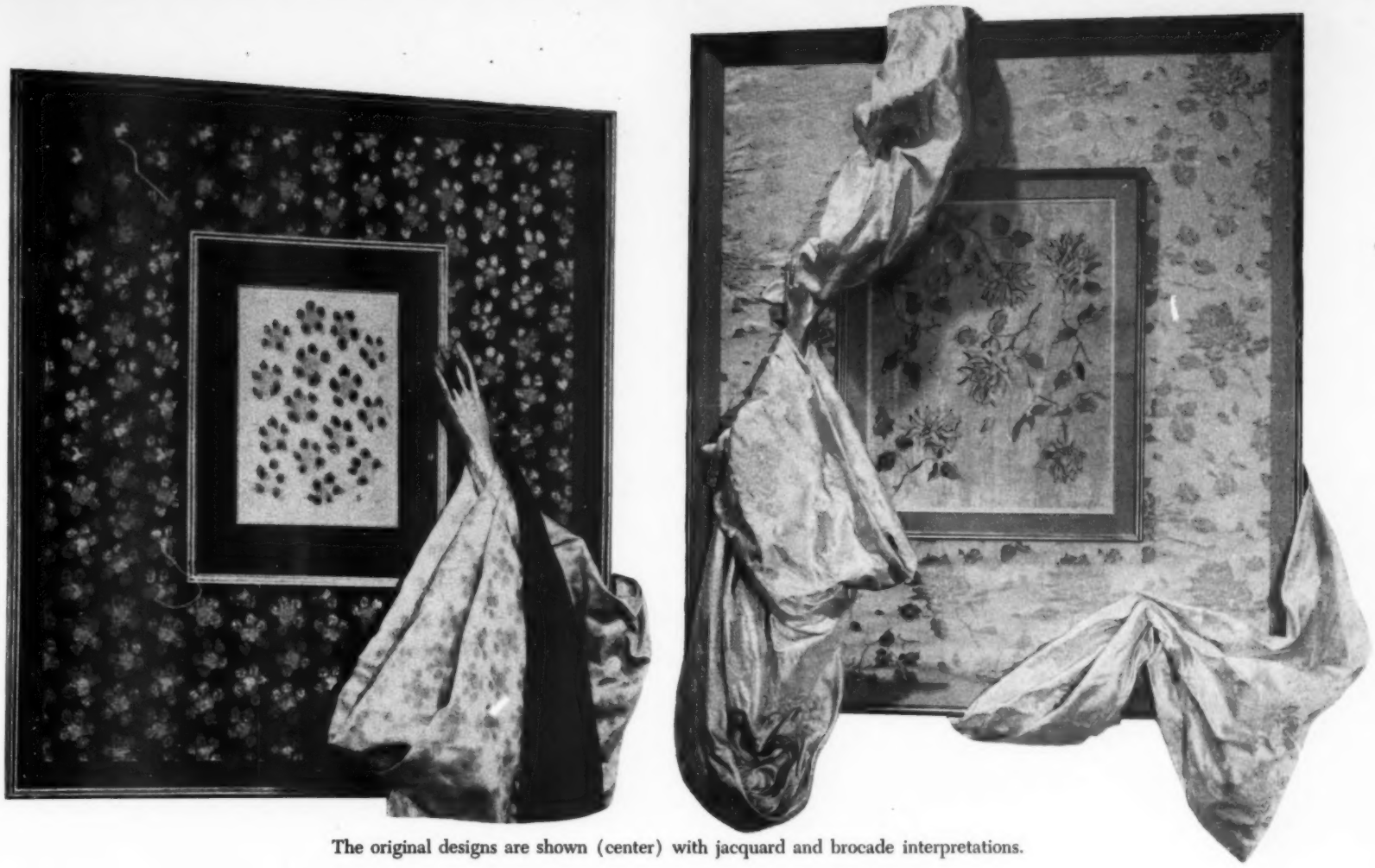
HAUTE MONDE

TRAVEL



WILLIAM WINKLER

DESIGNED FABRICS



The original designs are shown (center) with jacquard and brocade interpretations.

WHAT IS GOOD DESIGN WORTH?

A GOOD DESIGN must be viewed like any other item of expense. If it pays out a profit in the long run, the initial cost does not matter. There is no such thing as a cheap design, because the cost of engineering the rollers or screens, and the reproduction of the first samples is just about the same for the good design as it is for the bad design.

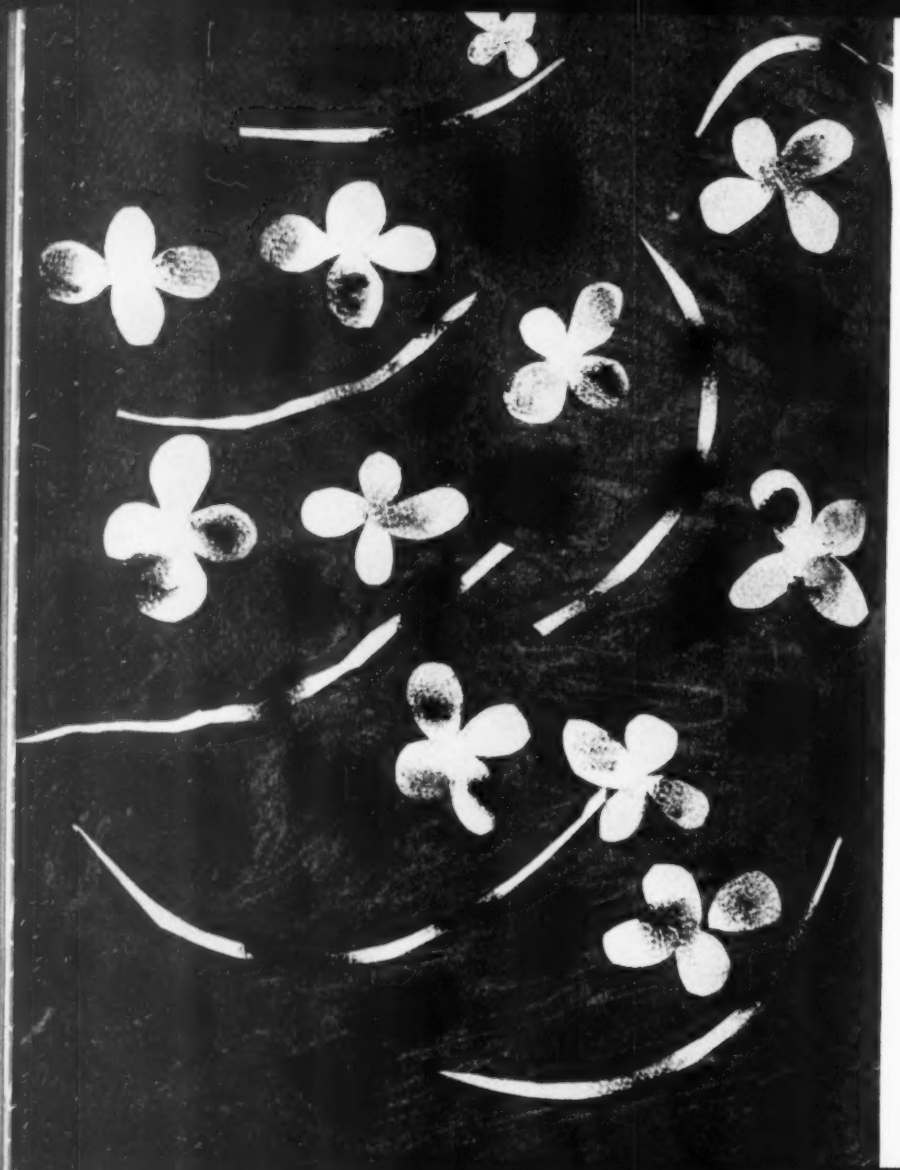
To refer to Miki Sekers as a weaver would be as limiting and as inaccurate as to refer to the Bank of England strictly as a banking institution. True, Mr. Sekers . . . who comes from a famous family of Hungarian weavers . . . humbly classifies himself in that category. But when one studies his position of leadership and inspiration within the whole textile apparel industry . . . on the Continent and in the United States . . . it assumes reasonable proportions to describe him as one of the real fountainheads of design throughout the world.

He is a staunch believer in true beauty — as witnessed by the roster of famous and competent artists whose services he uses on a freelance basis. He also possesses the courage, despite the fact that he works in all the natural and precious fibers, to work with every new synthetic. His performance for the Chemstrand Corporation — which led to the adoption of Acrilan by many noted European and English designers, is typical of Miki Sekers' lack of reticence when he is confronted with something in which he believes — regardless of its prior absence from the market.

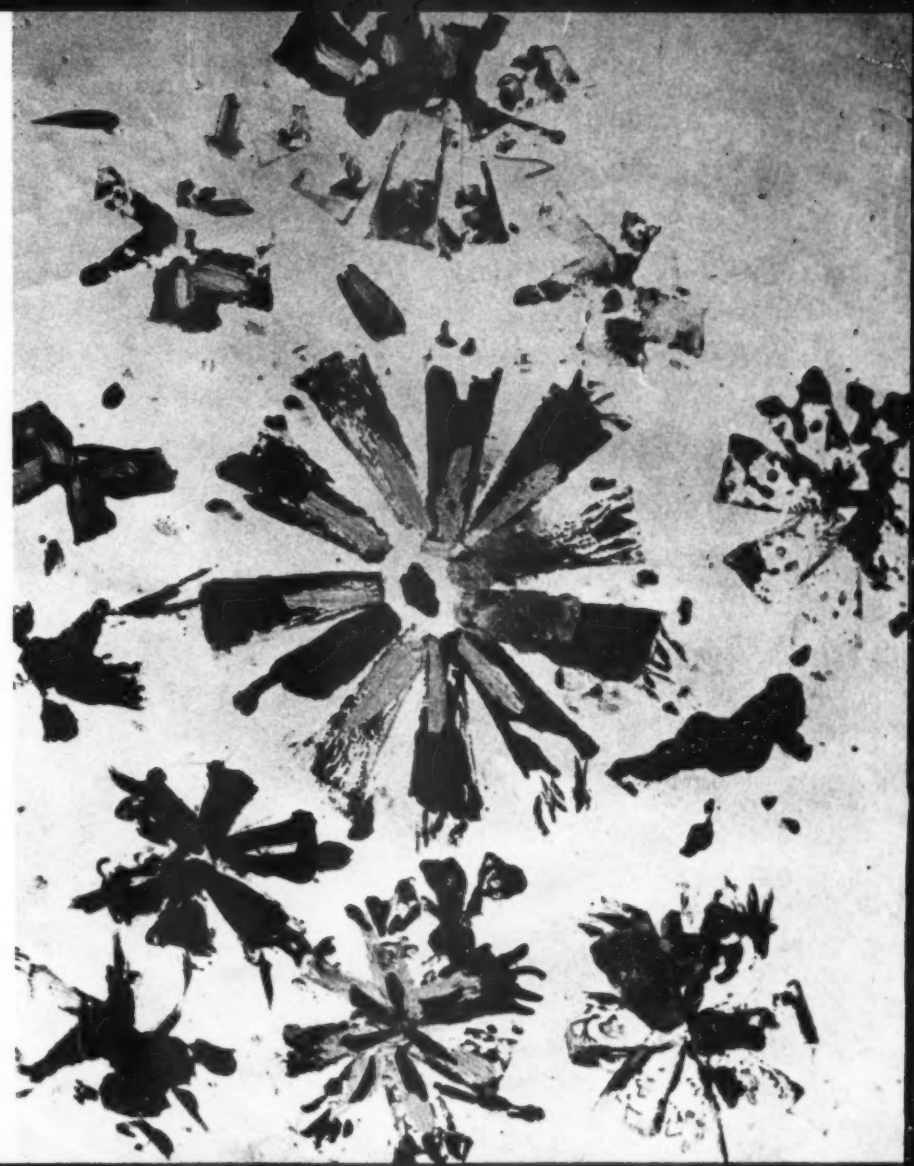
Among the truly top manufacturers of all continents, many look to him for fabric guidance each year. Also, fine stores in America have come to recognize Miki Sekers fabrics as worthy of special promotion to the consumer; this is why, this past fall, Lord & Taylor in New York and many other top rate stores throughout the United States put on special presentations of his fabrics.

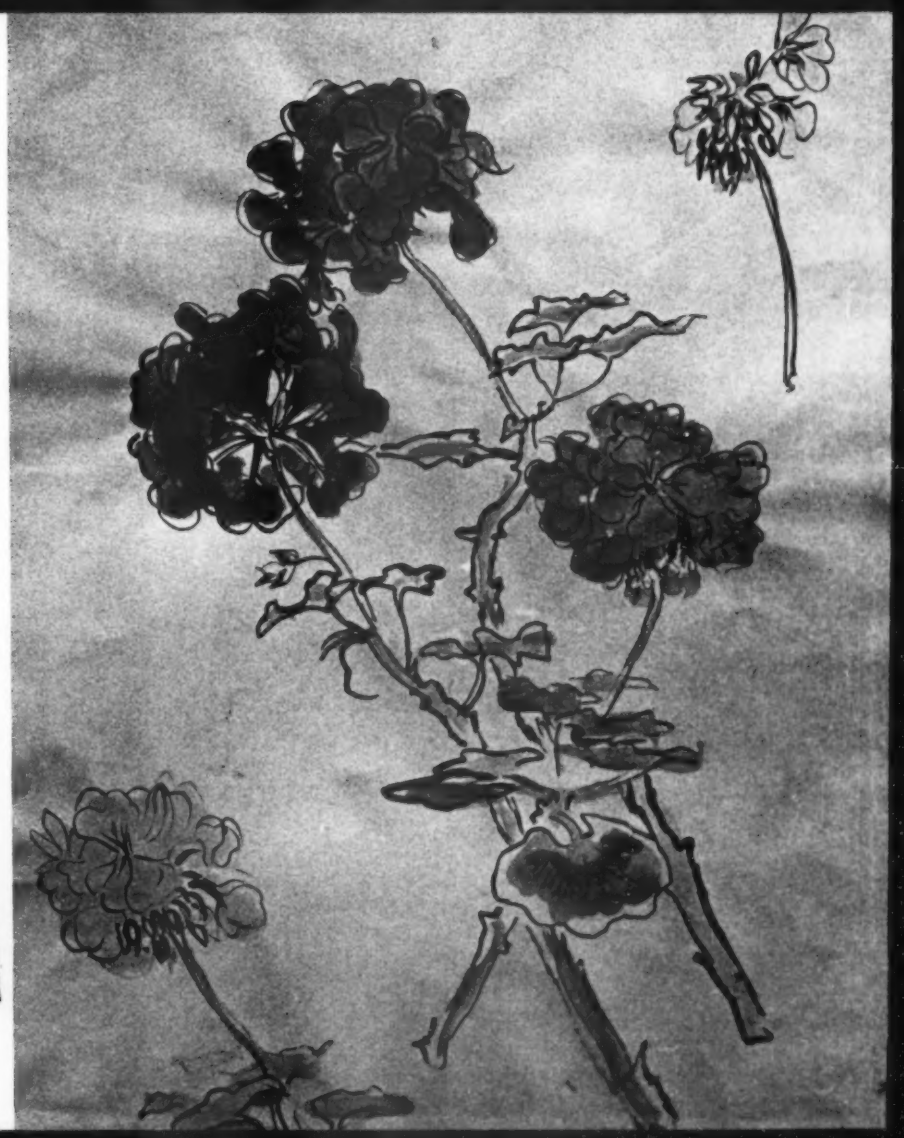
Many a mill spends untold fortunes of money in store advertising to achieve this for its own fabrics . . . but here is a case where stores spent their own money voluntarily, because they recognized the merit of Miki Sekers fabrics . . . and, in so doing, gained excellent sales results for themselves as well as for Mr. Sekers. •

Below, left to right, are Oliver Messel, Graham Sutherland, Cecil Beaton. Examples of their advanced fashion designing is shown on the following two pages.



Fabric designs by BEATON, MESSEL, SUTHERLAND





"If I Were Promoting WASH AND WEAR...."

A large amount of material has been made available by this magazine and others to simplify the structural and economic features of this textile phenomenon, and it appears to be time to rephrase Wash and Wear advantages in terms which the consumer can easily understand and use as a guide in buying.

Let us assume for the moment that the public understands Wash and Wear — what it is and what it is not; what it can be expected to do, and what it cannot possibly deliver; and that mills, finishers, manufacturers and retailers have well learned the advisability of sticking to the simple and truthful facts in their promotion, selling and tagging of garments.

Now what? Then it appears that the big remaining chore is to interpret these facts in terms of desirability to the consumer. True, the average housekeeping woman dearly loves the idea that she can cut the ironing time on a true Wash and Wear shirt from 20 minutes to 5, and still give her husband or son a truly presentable shirt to wear. But is this enough of an appeal to overcome all of the male prejudice against the new? Would it not be good promotion, as an example, to say: *Because this shirt is well made of a good Wash and Wear fabric, it not only saves 80% of your ironing time . . . but your husband still looks as well groomed at 5 p.m. as he did when he left the house in the morning.*

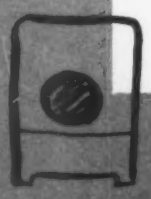
Or, we can visualize a promotion of men's Wash and Wear slacks, with the selling appeal based on: *You needn't rush home to change for that date tonight if you wear these Wash and Wear slacks; they stay fresh-looking around the clock and shed wrinkles in a flash.*

With some slight variation, the same basic appeal can be made to help sell a great many diversified Wash and Wear articles. The woman herself will respond to such an appeal in terms of her daytime frocks . . . or for her daughter's dresses. She will be moved toward the retail counter for more boys' slacks and suits . . . or for her husband's sport shirts.

What we recommend is that the consumer be made buying-susceptible to promotion which stresses *the intangible yet real lasting appearance factor of good Wash and Wear merchandise* . . . in addition to some of the functional values, such as less ironing, a smaller wardrobe, and ease of care.

It is neither necessary nor practical for either a manufacturer or a retailer of good standing to substantiate such claims with scientific documentation; the good name of the vendor and the consumer's confidence in this name should be sufficient guarantee of performance. Obviously, if vendors try to explain the intricacies of hydrophobic-versus-hydrophilic fibers . . . and then supplement this discussion with one pertaining to resin finishes (or non-resin finishes) . . . it would serve only to befog the customer — and slow down sales.

If you have the assignment of promoting Wash and Wear, you should be thinking in terms of selling the end result. Because this is what interests people the most; and valid *Wash and Wear* represents most of what people want today.



A special report on the operation of a dynamic textile organization. How and why Travis Fabrics achieved its position... its contribution to advances in modern fibers and fabrics... how it is helping manufacturers and retailers to give the American public newness and freshness in fabrics

The Travis belief in the fact that "Fashion Begins With the Fiber" is an integral part of the firm's outstanding success in its field.

a special report on Travis Fabrics

Over the years a slogan, "Fashion Starts with the Fabric," has become well known. This is the story of a man and a firm who ventured back even further, and decided that *the fashion begins with the fiber.*

"FASHION STARTS WITH THE FABRIC" has become, over the years, an accepted truism. David A. Travis added a deeper concept by deciding that "fashion begins with the fiber." He proved this to himself and the textile industry when he started his firm 14 years ago. From the very beginning his idea was to adapt the basic manmade fibers to the styling opportunities of garments of many types.

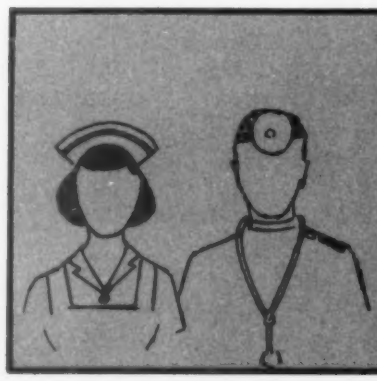
David Travis, like all truly successful men in the textile industry, owes a great deal of his success to the fact that he learned his business by actually starting at the bottom and working his way to the top. By studying at the New York Textile School and the Lowell Textile Institute, he acquired his basic knowledge of the industry. He put his education to immediate use by working as a weaver in New England mills.

This, actually, was where he learned to love yarns and to foresee their possibilities; and this practical experience has served his company steadfastly in the selection of the right new synthetic fibers to attain the fabrics for which the industry is waiting. It also explains why he is so open-minded and alert to the possibilities which surround all of us.

Started with Du Pont Nylon

After two years on the looms he decided that converting offered greater opportunities and greater challenges. He returned to New York City and got a job as a shipping clerk in a cotton converting firm.

It was just prior to World War II that through a happy accident, he decided to try out some of his own ideas in converting, starting with Du Pont nylon.



CUMULATIVE MATHEMATICS APPLIED TO TEXTILES

The story of how Travis approached and solved the problem of proving that various occupations would benefit greatly by improved fabric performance is one of the most interesting in textile annals. It is told here in Dave Travis's own words.

In his own words, reminiscing, "We started in the nylon field in a peculiar way. In 1940 I was walking down 34th St. past Macy's and as I walked by I saw a window display of men's nylon hose. I knew how well my wife's nylon hosiery was wearing, so I bought three pairs of men's hose and after four years they were still wearing well. I thought that if nylon served me so well for hosiery it followed that it should be equally good for many other kinds of apparel. Therefore I decided to go into business on the basis of my confidence in nylon. I put nylon into nurses' uniforms, girdles and bras, and the women who bought these first nylon garments kept coming back for additional purchases. We attacked our problem mathematically. We checked many nurses in hospitals to find out how many cotton uniforms they had to buy, how much they cost, how many were being washed, how long they took to dry, how long did they last? We put it down on a dollars-and-cents basis.

"By calculating the annual cost of uniforms and their upkeep, we came up with a yearly saving of $100 per nurse (and that meant two or three weeks' wages at the time) with the use of an all-nylon uniform. A large New York department store liked our approach and introduced it to the general public. The idea caught on quickly and today nylon, Dacron, and Dacron/cotton uniforms are standard equipment not only for nurses but also in many other occupational classifications, such as waitresses, receptionists, beauticians, doctors, dentists and others. When it came to barbers we did it on the basis of how many shaves they saved. We tackled everything in the same way — on a mathematical basis."

A Wide Variety of Consumer Products

After the successful introduction of nylon uniforms it was only a matter of time when the Travis ingenuity was applied to developing other uses such as golf bags, outerwear, umbrellas, dresses, blouses and bathing suits, but not without each having gone through a pilot operation to stand the acid test of consumer acceptance—part of the Travis credo which played an important part in the growth and diversification of the firm.

Even so, Travis made mistakes; and in the early days of his company, when he could ill afford to do so, it was common practice for Travis to buy back all of his own goods which he considered inferior, rather than permit the manufacturer or a store to take a beating. He had such complete faith in the new synthetics that he would leave no financial stone unturned to guarantee the

Franz Boas

Bernard Shaw

Winston Churchill

PART OF THE TRAVIS COLLECTION OF EPSTEIN SCULPTURES

Unique in the world of art collections is the Travis collection of Epstein's sculptures. Mr. Travis owns nine pieces of Epstein's works. His priceless choice collection is an eloquent testimonial of the quality of his personal taste and to his recognition of quality and talent. Perhaps it is this same critical faculty that enables him to sense what is genuine and right in art, that has enabled Travis to know what is genuine and right in his own field.

consumer's complete satisfaction and happiness with nylon. Looking ahead, he realized that the best way to secure his own future was to avert any possibility of ill feeling or resistance at any point in the distribution line. He has held steadfastly to this policy in marketing *any* new fabrics or fibers. He considers it unintelligent to market anything until he is quite positive himself that it will perform as the manufacturer, retailer and consumer expect. This is why the trade is so quick to adopt his innovations . . . knowing that a tremendous amount of research has been expended on each project to insure its satisfactory performance and that under no circumstances will David Travis knowingly put anybody's business in jeopardy merely for his own personal, temporary gain.

Business Founded on Belief in Manmade Fibers

In each instance Travis Fabrics made the most of the manmade discoveries, because, in addition to styling, many of the attributes of these fibers resulted in better garments — giving the consumer maximum satisfaction. This, is turn, opened vast new manufacturing and retailing marketing opportunities with the resultant profits for those who recognized the potentials inherent in the use of specialty fabrics, woven to serve a specific end purpose.

This belief in manmade fibers was the base of the Travis foundation, on which has now been built one of the largest converting operations in the world. Today, in the Travis showrooms, a textile buyer has his choice of many blends and combinations of fibers. For example, a buyer can select from 115 kinds and combinations of synthetic fabrics, including plains, yarn-dyed weaves, sheers, puckers, prints, novelties and special print flockings.

From these early beginnings, extensive experiments, investigations and testings of every possible manmade fiber have resulted in one of the industry's most extensive family of pures and blends today.

Travis Works With Fiber Companies and Other Mills Besides Its Own . . .

An integral part of the Travis story is how the firm works with:

(A) the great chemical fiber companies
(B) leading mills
(C) its own specialized mills

TRAVIS WORKS in close cooperation with the greatest of the chemical fiber companies, such as Du Pont, Tennessee Eastman, Courtauld's, Union Carbide and others. This cooperation is of mutual advantage.

The Travis policy is to select, experment and pioneer with the best American mills. While the company does work closely with many prominent mills there are certain facets in which David Travis finds it best to work through his own mills—particularly when he has a new specialty fabric in mind.

Travis also owns his own tricot mill, which is devoted to making specialty fabrics to serve the special needs of his customers.

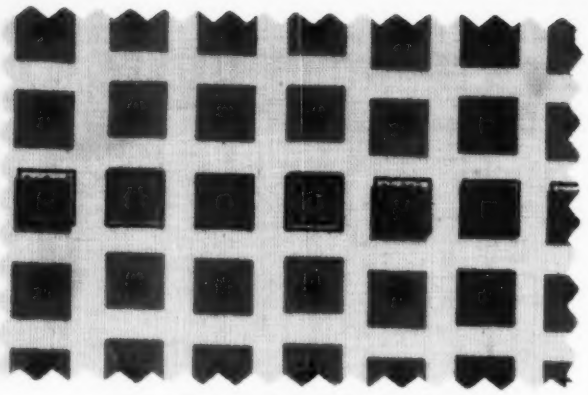
Besides the wide expanse of menswear industries which he serves, there is also a special division for womenswear. Travis's own industrial division specializes in fabrics for many industrial purposes such as flags, sailcloth, etc., and for filtration material, belting, etc., for such huge corporations as General Motors, Goodrich, Goodyear and others of their type. Many of these fabrics are ultimately turned loose for mass production in the big mills, but the first experiments and development work are usually done at Travis-controlled mills.

LET IT NOT BE ASSUMED that the wonderful variation of modern fabrics which Travis produces spring full-flung and in perfect form at the first attempt. Much work and much expense is

(continued)

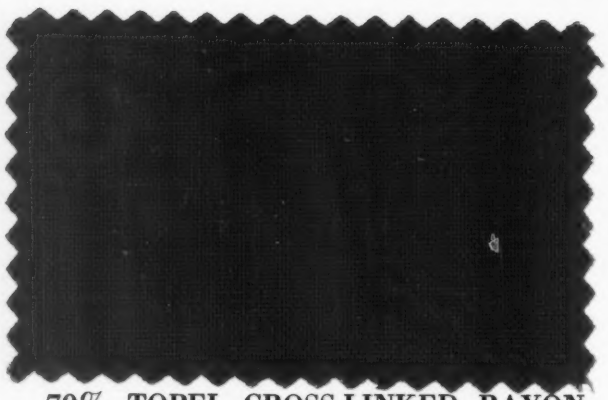
100% NYLON POLYAMIDE

Outerwear • Jackets
Skiwear • Swimwear • Bedrolls



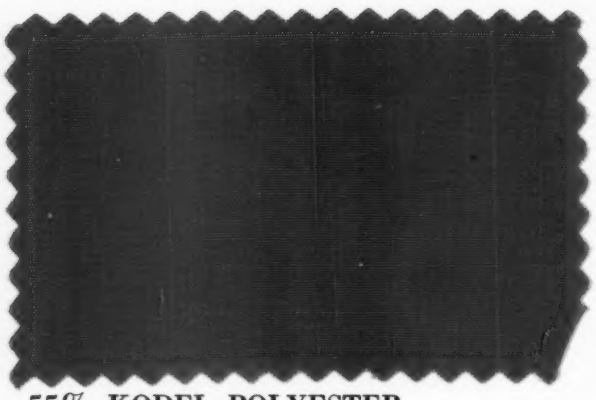
65% DACRON POLYESTER
35% COTTON

Sport Shirts • Dresses
Sport Blouses



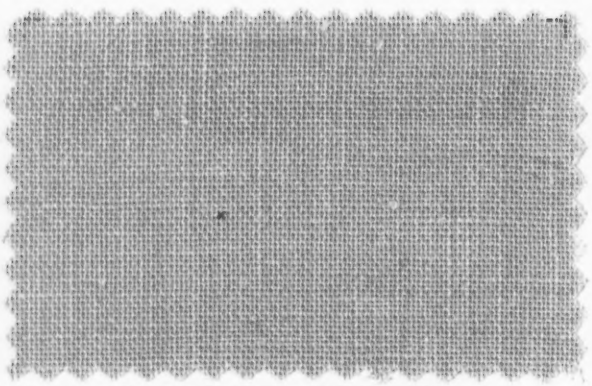
70% TOPEL CROSS-LINKED RAYON
30% IMPORTED FLAX LINEN
"TOP FLAX"

Sportswear • Jackets • Slacks • Bermudas



55% KODEL POLYESTER
45% TOPEL CROSS-LINKED RAYON

Outerwear • Sportswear
Rainwear • Swimwear

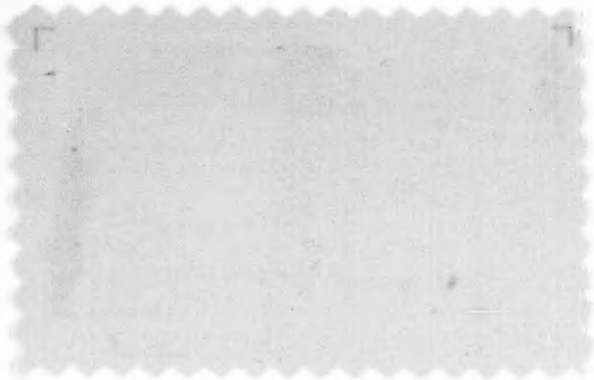


65% DACRON POLYESTER
35% IMPORTED FLAX LINEN

Menswear Suitings • Women's Suitings
Bermuda Slacks and Shorts

65% DACRON POLYESTER
35% COTTON

Men's Suitings • Women's Suitings
Bermuda Slacks • Sport Jackets

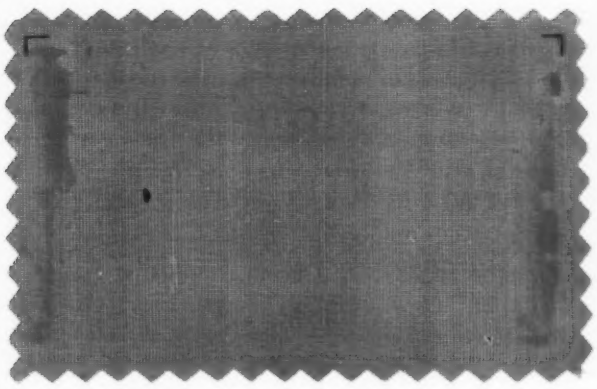


65% DACRON POLYESTER
35% EGYPTIAN COTTON

Blouses • Shirts
Dresses • Uniforms

100% DACRON POLYESTER

Maids' Uniforms • Blouses
Waitresses' Uniforms • Aprons



100% NYLON POLYAMIDE

Negligees • Blouses • Dresses
Bras • Evening Wear • Lingerie

AN EXCITING ARRAY OF FABRICS FOR MANY USES

THAT ADD UP TO 100% TRAVIS

involved between conception and production. In the very early days of nylon, for instance . . . when there was only one type of nylon available . . . manufacturers tried to use this particular yarn for all types of fabrics and in all end uses. Dave Travis realized the weakness in haphazard fabric introduction and consistently strived to keep the ultimate wearer or user in mind. While always open-minded in his quest for new fabrics, he somehow manages to find a definite need for a specific fabric before he goes to work to produce it. In this way the firm has virtually built a ready-made market awaiting his new constructions almost as quickly as they are off the looms. This is a far cry from the procedure which so commonly harasses the textile industry, bringing forth almost unlimited variations in fabrics and then leaving it to the manufacturer and to the retailer to market them . . . too often at a loss. Travis Fabrics strives to build its fabrics as solidly as possible, keeping in view the objectives of security and profits for the trade — of maximum satisfaction to the consumer.

Pioneering in Manmade Field

While the Travis company is sparked by a well organized team of specialists in each department, its guiding hand is still Dave Travis. "Two-pick Travis," as he is known throughout the industry (because of his insistence on always adding two picks to a fabric to insure better quality), has the unique distinction of pioneering some of the great successes in the manmade fiber field. His ingenuity and his daring have paid off in the form of a business that has grown steadily and soundly throughout the past two decades. He derives genuine pleasure from helping to solve special problems frequently brought to him by his customers and suppliers.

a special report on **Travis Fabrics** (continued)

Travis Fabrics are Conceived and Developed with the Ultimate Consumer in Mind . . .

BECAUSE DAVID TRAVIS feels the public wants garments made of fabrics which can be washed, will wear well, and most importantly, require a minimum of care, he has sought to create fabrics to accomplish these objectives. By testing various percentages Travis Fabrics can make the statement that whether the fabric is a blend of 80/20, 65/35, or 55/45—it always adds up to a *thoroughly* dependable 100% Travis Fabric.

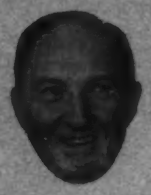
Most of the staples in the nylon field today were at one time or other originated in the Travis laboratories. Travis was the first in the United States to use 2-ply nylon. From that conception alone, hundreds of millions of yards have been sold. A 65/35 Dacron and flax was used by Travis as early as 1950.

Work is now being done on a nylon for the corset and brassiere trade that is absorbent and has a tremendous new type of hand.

From Travis experiments it was found that Dacron and cotton should never be used in a percentage lower than 65/35 and 55/45 for Dacron and rayon.

Travis Fabrics are used for the following:

- Men's and Boys' Outerwear Jackets
- Ladies' and Men's Swim Suits
- Men's Sport Jackets and Clothing
- Waitress and Beautician Uniforms
- Airline Stewardess Blouses
- Ladies' Suits
- Women's Blouses
- Women's Dresses
- Lingerie
- Boys' Wear
- Children's Dresses
- Men's Slacks
- Corsets and Brassieres
- Industrial Uniforms
- Across the Counter Sales



From the beginning, David A. Travis, working with the Du Pont Company, created outstanding synthetic fabrics. His faith in the future of Manmade Fibers is exemplified by some of the statements below on the Future of Textiles.

Coming from an individual who has earned the respect of the entire textile industry, it is worthwhile to state David Travis' thoughts about the future of textiles:

"Polyester fiber fabrics will grow bigger and bigger in combinations and by themselves.

* * *

"As nylon becomes lower in price, it will get bigger, because each price reduction opens up new markets and new item-possibilities.

* * *

"How far can manmade fibers go? There is no limit. As an example, I took a railroad trip 9 years ago and while in the dining car, the train was taking the 'horseshoe' curve at Altoona, the coffee spilled on both the waiter and myself. I observed that the waiter quickly changed his uniform, but when I asked him what he would do if the accident happened twice in one day, the waiter said he would be out of business because he carried only one spare uniform. This set me to thinking, and logic carried us into making special fabrics for uniforms as well as for tablecloths, with the new fibers, which included many advantages over the materials which had been used up to that time for these purposes. While my own company is not interested in making tablecloth fabrics, it seems to me that somebody in the textile business can do a big job with such fabrics for personal as well as industrial purposes.

* * *

"For years the American converter would go to Europe for his ideas. We believe we are far ahead of our European friends, because they now come to us for ideas.

* * *

"Recently, one of the largest yarn people in the United States came to us and asked us if we would help them develop a yarn. From that beginning, Kodel (Tennessee Eastman's new fiber) has developed into a tremendous success. We found after many months of experimentation that Kodel spun with Topel (Courtauld's cross-linked cellulose) made a wonderful combination.

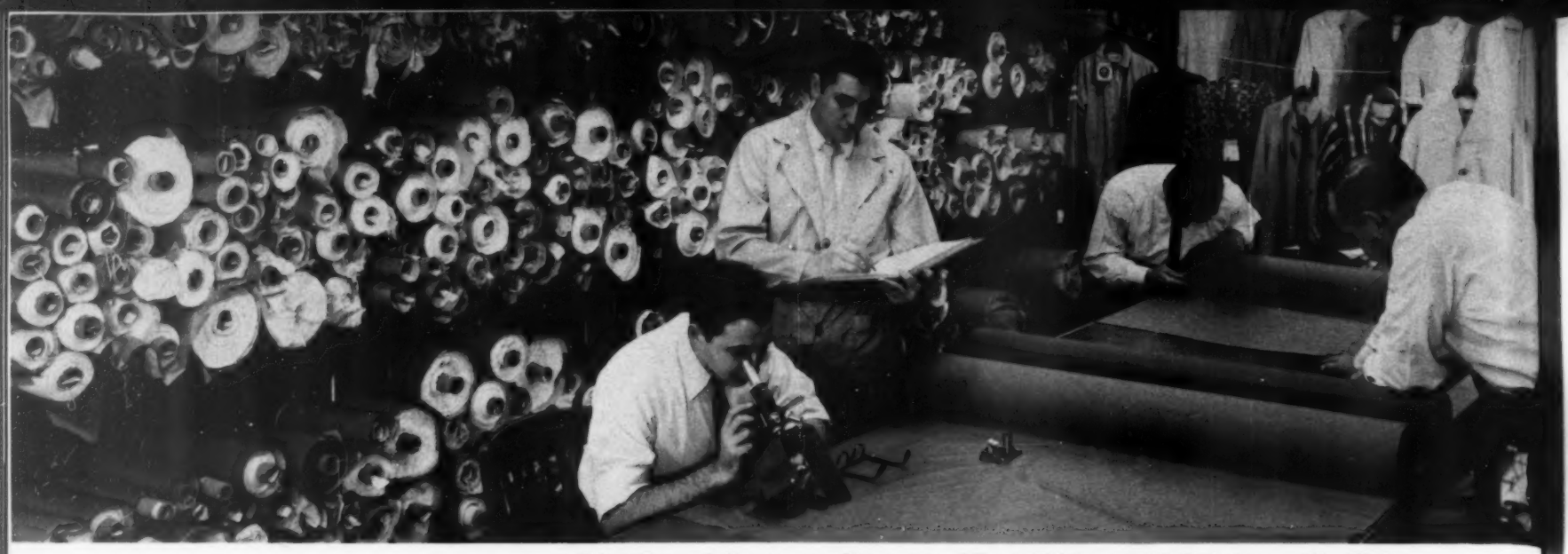
* * *

"It is experiments of this nature that have helped develop Travis Fabrics. In our executive offices we have a washing machine and a drying plant for experimentation on each fabric.

* * *

"We also feel the Du Pont slogan for Dacron which says that synthetics give 'twice the wear with half the care' is completely valid.

"We believe that we are at the inception of a wonderful era in the textile field. Whether it be nylon, Dacron, Orlon, Kodel, Darvan or Dynel, or great fibers yet to come — a tremendous challenge will be presented to the American converters and mills. We here at Travis welcome this challenge. We believe we have the ingenuity, talent and experience to develop new fabrics for all end uses. We have been in the forefront and we expect to stay ahead of the field. We feel the time is rapidly approaching when the washing machine will be of far greater importance to every household in the United States because the care of fabrics will be at an absolute minimum."



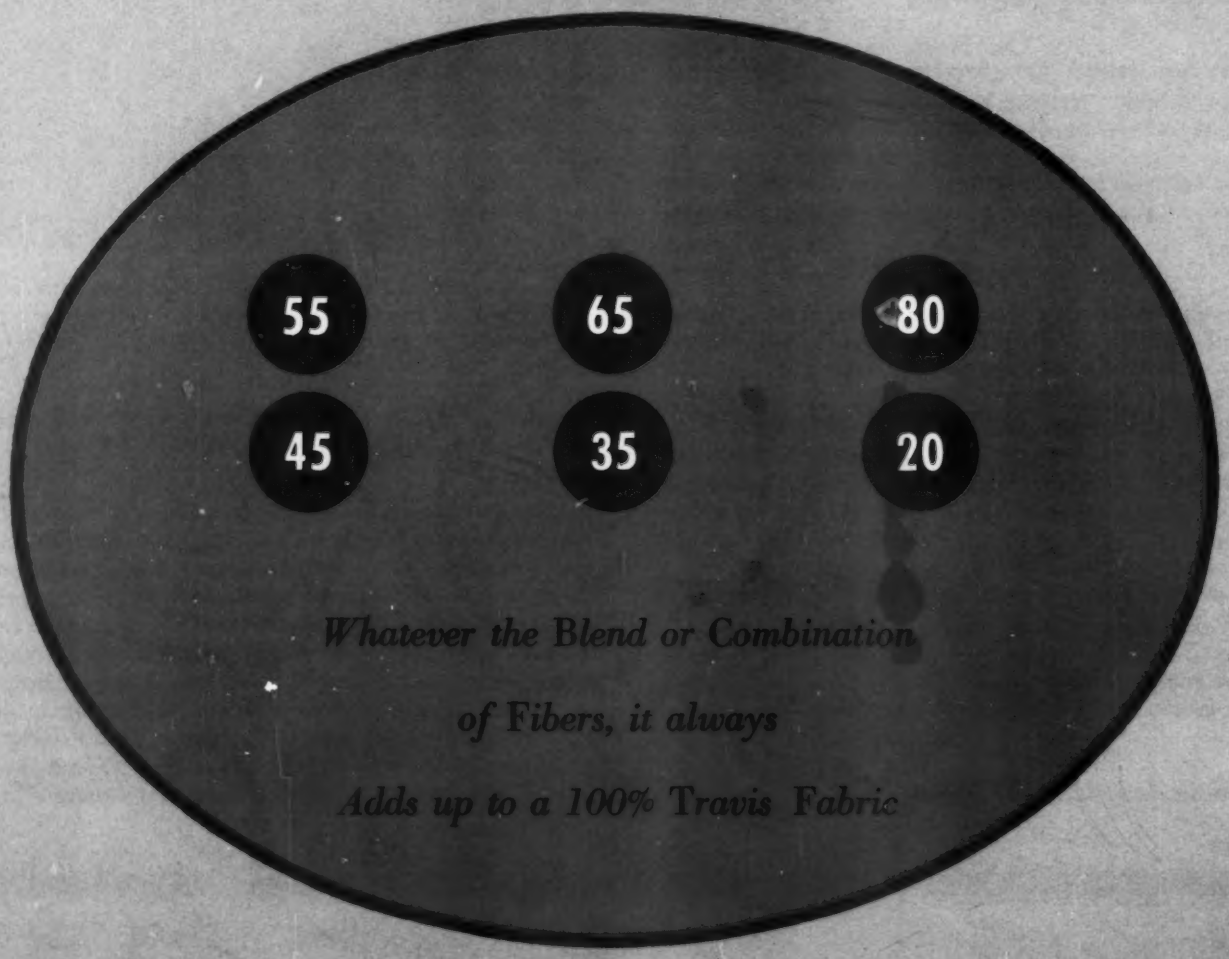
Fabric Research Development Department of Travis Fabrics at 1061 Sixth Avenue, New York.

Why this Unique Travis Research Development Department Adds Up to Prestige and Profit for You

The above photograph shows literally hundreds of thousands of dollars' worth of experimental fabrics which have not been introduced to the trade. These daring concepts of blends and original ideas are a veritable gold mine for the manufacturer who seeks originality; and all are represented in this department.

Travis does not merely produce representative swatches — but goes to the length of investing in full-length pieces of his fabric ideas.

Always starting with a specific end use in mind, Travis engineers each fabric individually to render complete satisfaction for that purpose. He will experiment in various percentages of blends such as 65/35, 80/20, 55/45, or any other combination which holds promise of performance. In the final analysis the percentage must add up to 100 . . . 100% satisfaction for everybody including the manufacturer, the cutter, the retailer and the consumer.



SOFT GOODS MEN:
BEWARE THE IVY! COULD BE P-O-I-S-O-N

How would you like to have a nice new shiny Lincoln penny for every time the word IVY has appeared in an advertisement since 1955? As a matter of fact, you could probably settle for a tenth of a cent and still be rich beyond the dreams of avarice.

Judging by what you see in the newspapers and magazines, all you need do to move merchandise nowadays is to hang one little three-letter word on it. If by the remotest stretch of the imagination a fashion can be jammed into the category of clothes worn by young people it automatically becomes IVY.

When the textile industry first took off on this particular tangent, it was IVY LEAGUE. Then it was discovered that IVY LEAGUE was the registered trade mark of a prominent manufacturer who was anything but disposed to give the entire garment industry a free ride. Indeed, he promptly made it abundantly clear that anyone poaching on his preserves would be hauled into court forthwith.

So the boys settled for second best and the letters I-V-Y were inscribed on the battle flag of merchandising. Now the adoption of basic merchandising thoughts and slogans is not a mere accident or happenstance. There was real magic in the word IVY originally, and it must have been pretty potent because hundreds and hundreds of manufacturers and merchants are still spending thousands and thousands of dollars on it.

The original magic in IVY lay in the fact that it was not only a word but a fundamental concept that was part and parcel of a basic change in American clothing habits. For many years men had worn definitely fitted suits, built up in the shoulders and nipped in at the waist. Their slacks were voluminous around the middle, with bulging pleats in the California manner. Cuffs were often so wide that a man with very small feet looked as though he were rooted to the ground. Collar points of sport shirts were three to four inches in length. Just when the revolt against this kind of clothing began it would be hard to say, but presently students in the old-line Eastern colleges appeared in what at first looked like completely shapeless suits, devoid of shoulder padding and apparently unfitted. Pleats disappeared from the pants, and today's trim lines began to emerge from the confused fashion picture. Since this particular clothing trend started at schools like Yale, Cornell and Williams, in other words, the Charter Members of the IVY LEAGUE, the name of this new fashion development was a foregone conclusion.

And don't forget the delicious little overtone of Snob Appeal latent in America's most hallowed and aristocratic educational institutions. They may be the butt of endless jokes and gibes, but everybody and his brother wants to send dear little Junior there when he is old enough to go to college.

One thing soon led to another. The button-down collar of the classic white or blue oxford shirt was adopted for sport shirts of all kinds. Gant of New Haven and Brooks in New York rediscovered a button at the back of the shirt collar. The Edwardian cap was featured in a gala revival. Jackets became so natural that some of them looked like sacks, and slacks became so natural that one manufacturer advertised (and still does) "natural shoulder" trousers. Buckles appeared on hip pockets, but they scratched furniture and were soon replaced by flaps. And now flaps were on the wane. Etcetera, etcetera, etcetera.

All these changes were hailed as authentic IVY. Furthermore, the gals began to cast covetous eyes at these fashion developments. Here they were aided and abetted by manufacturers who came out with various items of clothing for MR. and MRS. This sort of thing probably had its impetus in towels labeled HIS and HERS. Next came pajamas for PA and MA, and what you might call the Co-Educational Era in Apparel was born. The Editors of AMERICAN FABRICS will have more to say about this strange and wonderful twist later.

For the present, be it noted that the ladies soon appropriated IVY sport shirts with button-down collars, Chino slacks, cotton twill raincoats with set-in sleeves, dungarees and what not. Nor was this raid into the confines of the men's fashion world made by college girls and career girls, alone and unaided. That's the way it probably was at first, but very soon the IVY mode of dress was taken on by the young, as well as the not-so-young, married women!

Perhaps the greatest single impetus given to the consumer adoption of IVY styling for both men's and women's apparel is the rapid growth of the "Suburbanite" — as even the biggest cities are suburban centers. These are the people who live in relaxed clothes more than anything else . . . and these were the first people who found practical use for these fashions.

Fun is fun, but all good things come to an end. That is why the time has come to make a long and perhaps agonizing reappraisal of the advertising value and merchandising potential in the word IVY. Remember: people get sick of the best of things and the most exciting of advertising phrases.

If you look at old advertisements of the decade before the first world war, you will find that the magic word was COLLEGE. For many years, the greatest claim to fame that you could make for a suit or a shirt or a hat or anything was its collegiate character. Then one fine day the cheapest merchandise that could possibly be made was hawked as Klassy Kollege Klothes, and the death knell was rung. This made it hard for legitimate purveyors of fashions for college men. So they dropped the word COLLEGE and switched to UNIVERSITY. There is still nothing wrong with the word UNIVERSITY. It has never been rammed down people's throats to the point where they want to regurgitate. Furthermore, the IVY avalanche has given the word UNIVERSITY a long rest.

Finally it's a matter of good taste. Any item of male or female attire suitably styled for the best academic circles, or for people whose clothing tastes are influenced by the Universities, can still be successfully advertised as IVY, provided that the advertisement itself has a flare for fashion and is written and illustrated with charm and good taste.

But why make it hard for yourself? In the first place, IVY fashions no longer enjoy a monopoly in young people's wardrobes. The CONTINENTAL has come in, for better or for worse, for greater or for less — like it or not. Second, think of all the downright junk that is advertised as IVY in the papers and displayed as ditto in the store windows. If IVY is not already beginning to turn POISON, it won't be long now.

Some of Boris Kroll's personal views as to the responsibility of the fabric designers and manufacturers in American decorative fabric industry . . .

TO MERGE A SENSE OF DESIGN, COLOR, FIBER AND WEAVE IS A CHALLENGE THAT HAS NOT BEEN ACCEPTED BY OUR INDUSTRY AS A WHOLE.

« »

It takes a great deal of courage and finance to go up the creative road. It takes very little of either courage or finance to copy the results of creative doers.

« »

Nothing stifles creative development more, in any field, than the knowledge that in the end the creator's product is going to be copied and general acceptance given, by the trade, to the copyists. This is a disease that must be controlled in some way.

« »

The fashion fabric industry has made wonderful progress in creating most exciting new fabrics. Our problem differs from theirs in that we in the home fashion industry do not get large runs or consume anywhere near the yardage that the fashion industry consumes. The ratio is approximately 5 yards of men's and women's outer apparel to 1 yard of upholstery and drapery fabric.

« »

Many manufacturers believe it is cheaper to get a stylist to change an original fabric by altering the color or motif slightly, than it is to hire a fabric designer. I do not understand this thinking, because throughout history it has been proved that the creative leaders have been responsible for greater sales and maximum production.

« »

The first consideration in the engineering of a fabric is to select the appropriate fiber for the fabric's ultimate end use. The designer must determine if the fiber is rugged, yet supple. He must ask himself is the fiber chemically constructed so it lends itself to a varied color palette? Is the fiber dimensionally stable under varying climatic conditions? And finally, will the fiber in yarn state react favorably in the dye house – in the winding room – in the weave shed?

The next consideration of the fabric engineer is color. Color is the most critical of the creative tools used by the fabric designer. Of all the ingredients used in fabric, the most striking characteristic to the consumer is the color. Color sets the mood of the room. When color is handled by a textile designer it is directed, giving texture and dimension to the fabric. The true fabric designer pays as much, if not more, attention to the science of color. Color science to the fabric engineer is the evaluation of the particular color required, and the translation of this hue to the fibers being employed and its reaction to sunlight, crocking and water bleeding.

« »

In a fabric engineering sense fabric design is the combination of fiber and color through the medium of weave to produce a woven cloth.

« »

The weave construction determines the manner in which the original fibers and colors actually combine with each other to create a three-dimensional appearance. The ultimate color effect that the fabric produces – which is the action of the warp and filling relationship – is also a very important result of proper weave selection.

« »

It is my opinion that if more talent and textile engineering were employed in studying our modern fabulous new fibers – it could result in what I would call real progress in fabric manufacturing, because our industry exists in an age of great fiber development.

« »

It is impossible to have the vision and know the possibilities without knowing the techniques involved in woven fabric manufacturing. Until our industry understands that the experience of the designer of cigarette packages and interiors, or that of furniture designers and architects, does not constitute qualification for fabric designing we will not move forward in the right direction.

« »

The loom can weave wonders. Its greatest possibilities have yet to be exploited.

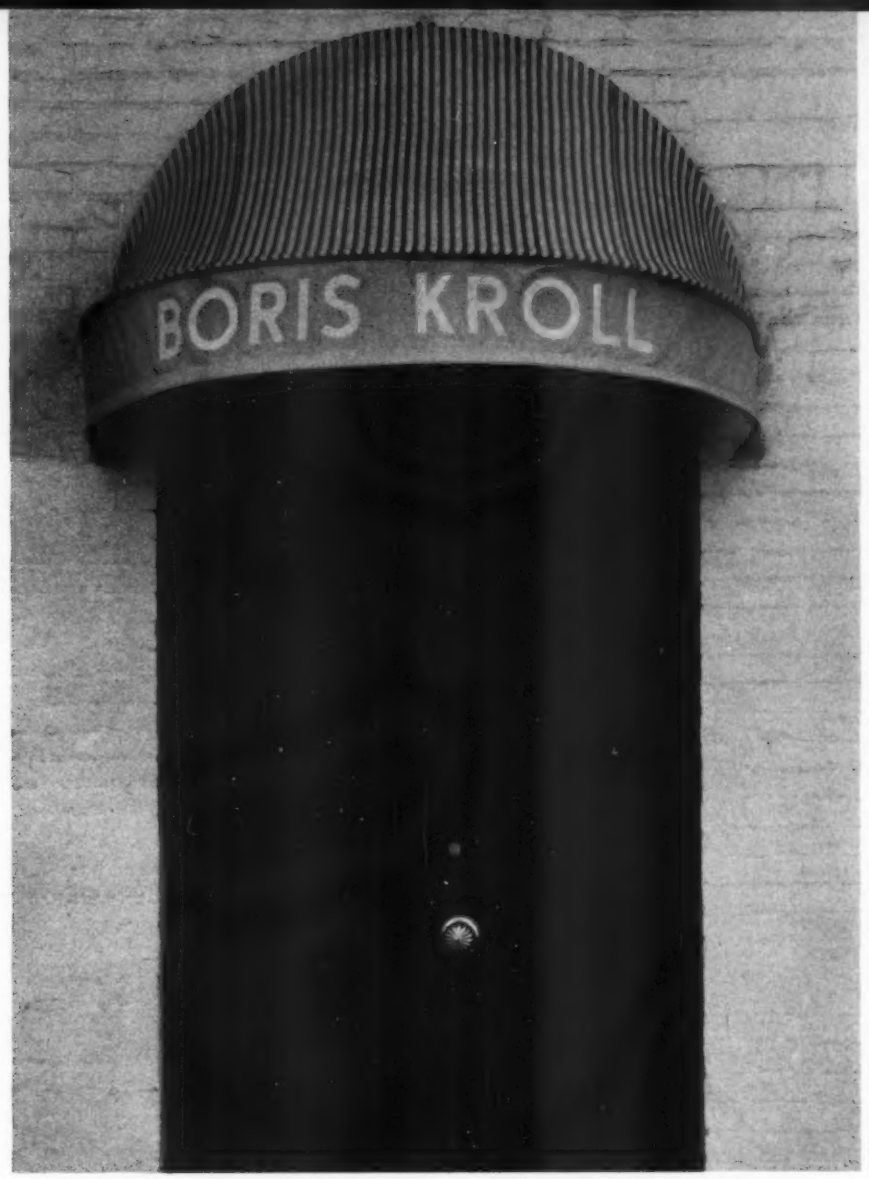
« »

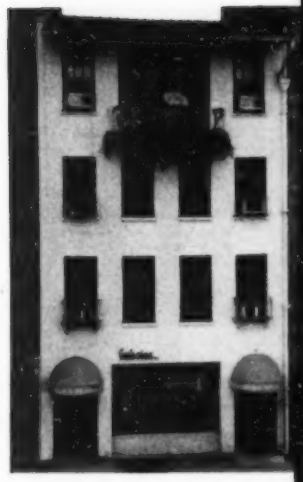
Fabric designers should concentrate more on the history of design in every possible phase. Creative design does not come from the atmosphere. Creative design comes from a reservoir of studying, seeing, and absorbing which is directed by intuitive drives.

« »

CREATIVE RESULTS CAN ONLY BE BASED ON CREATIVE THINKING.

Boris Kroll, Master Weaver.





BORIS KROLL . . .

Creative Force in the World of Weaving

A Loom is a Loom is a Loom is a Loom. . . .
until Boris Kroll applies his dexterous touch, and then
it pours forth magnificent Jacquards for upholstery

When American women return from a trip aboard the S.S. America and speak enthusiastically about the beauty of the ship's decor . . . what they mean is the breathtakingly handsome drapery and upholstery fabrics created and woven by one of the world's greatest weavers – Boris Kroll. Consider, for example, the fact that these materials are in no way labeled for identification; nor do they stand out from the rest of the ship's decor in an obvious way . . . but to every woman who has had any personal experience in shopping for and using fine decorative fabrics the Boris Kroll touch is plain.

It is not very easy to evaluate the reasons why a particular man is a standout in his field. Certainly it is not because Mr. Kroll is alone in his application of the principles of the power Jacquard loom to upholstery fabrics. Perhaps his creative capacities are based on his inherent instinct for what the Jacquard loom could produce . . . perhaps it is based on his fundamental manufacturing know-how learned at an early age in his father's furniture factory . . . perhaps it is that intangible creative spark, immeasurable and unweighable, plus his own artistic striving that results in the cumulative total of the beautiful Boris Kroll fabrics.

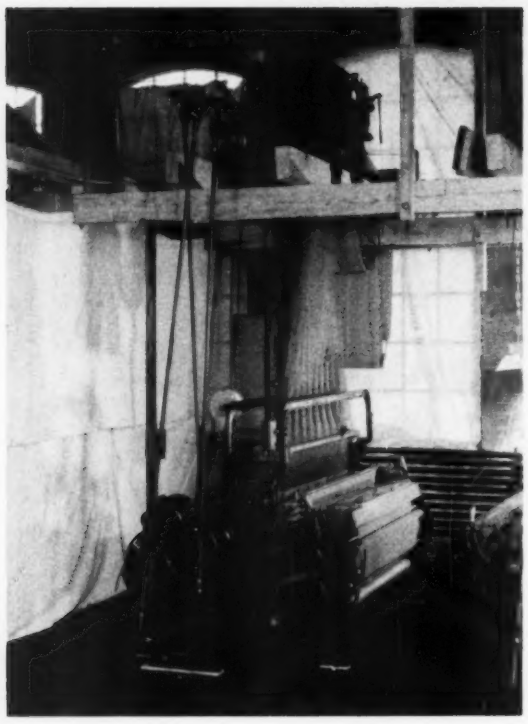
He Started at the Bottom

In the family's modern furniture factory Boris Kroll learned the manufacturing business from brads to braid. Therefore he *knows* what a manufacturer needs in fabrics from the structural point. He soon discovered that his personal leaning was toward the fabric end of the business, and set out to make a thorough study of the available fabric sources all over the world. He was disappointed, in that he found a sparsity of design suitable for modern furniture.

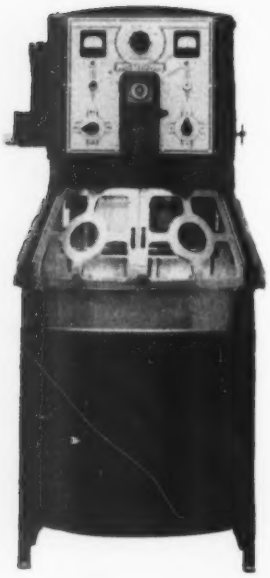
This is when Mr. Kroll turned his mind and his hand to handweaving, and he spent the next six years in concentrated study of handweaving and handwoven fabrics. In 1934, at the age of 21, he left the family furniture business and dove headlong into his own venture, designing and manufacturing handwoven fabrics for the upholstery and drapery industry. In a short time his influence on these industries was felt; and

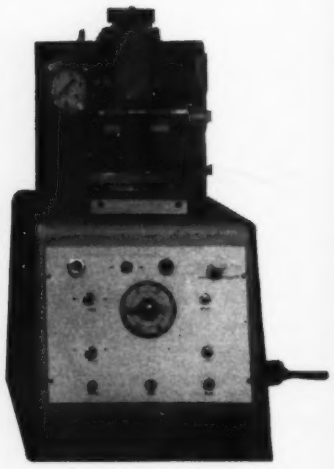
KROLL (continued)

Boris Kroll and his son Geoffrey.



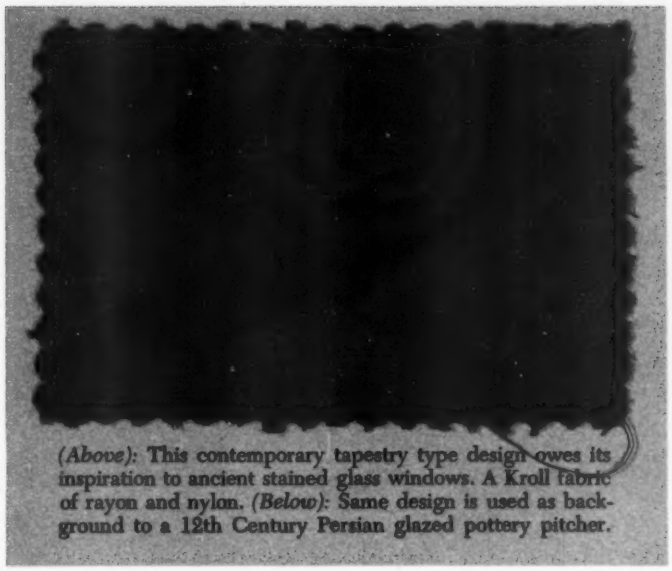
The Jacquard Loom — essential machine in Kroll's thinking.



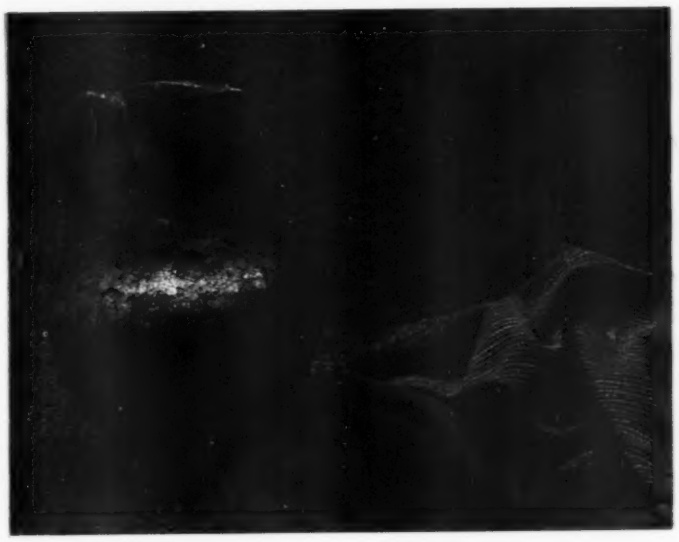


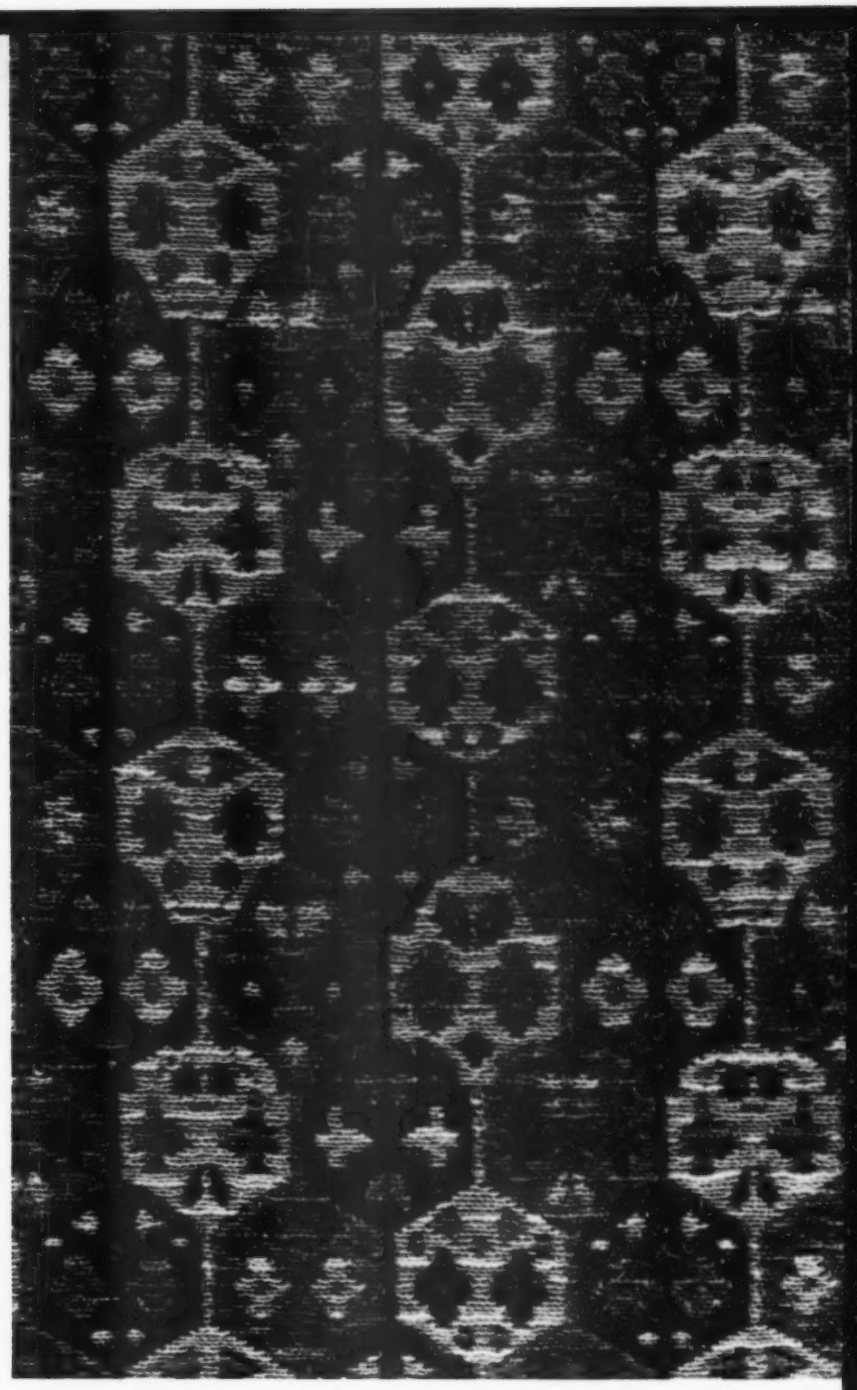
(Left): Fadeometer. *(Right):* Abrasion Testing Machine.

Boris Kroll Research and Testing Laboratory.



(Above): This contemporary tapestry type design owes its inspiration to ancient stained glass windows. A Kroll fabric of rayon and nylon. *(Below)*: Same design is used as background to a 12th Century Persian glazed pottery pitcher.





to Boris Kroll, indeed, may be attributed virtually the birth and the development of contemporary furniture and furnishings. His fabrics were used at the 1939 World's Fair; on the S.S. America; and in many notable private decorating assignments.

But His Evenings Were Also Full

With every daylight hour crammed with assignments for handloomed fabrics, he still had to try the power Jacquard loom for drapery and upholstery fabrics. His study and workings with the handloom, and his analysis of the potential of basic weaving equipment, plus his daily contact with yarns, dyes, etc., proved valuable when he turned his mind to the power Jacquard. This is why, for example, he recognized the possibilities and was the first to introduce the use of textured yarns; and why he innovated the use of handwoven shuttle arrangements where most people had previously thought and worked exclusively in smooth yarns and more or less static design. He became noted for his use of coarse weaves and novelty yarns in brilliant color; and here again he was instantly copied everywhere and inadvertently gave birth to virtually a new form of industry.

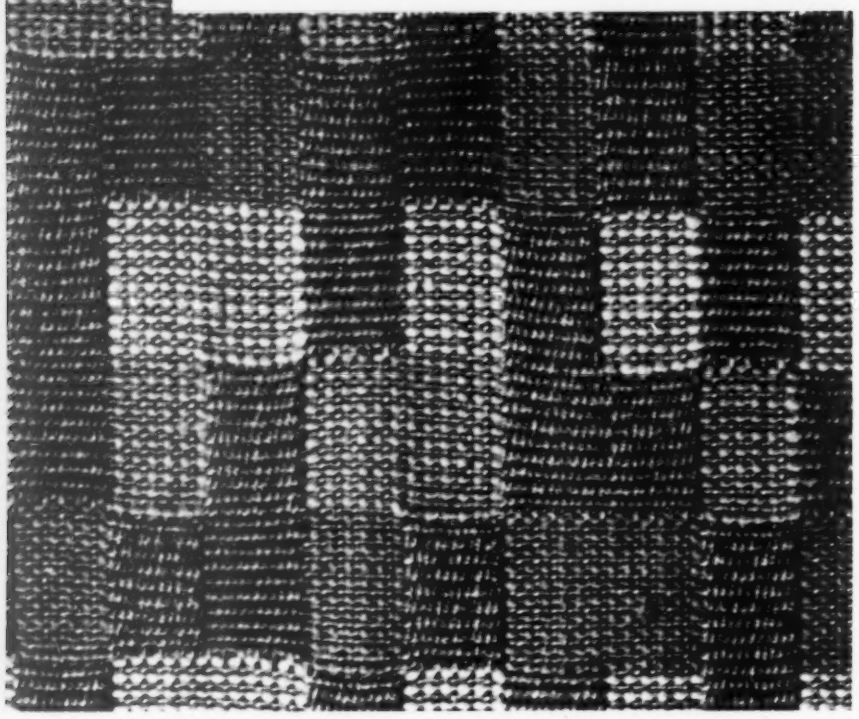
In 1943 he joined the United States Army Engineers, and until the close of the war he circled the entire globe with a team, making rubber terrain models in India, Burma, the Philippines and Japan. When this stint was done, he went back to his civilian business, weaving fabrics during 1946 and 1947 for eight large ocean liners, and for the decorative trade as well. His fabrics and designs won many awards in the Good Design Exhibitions sponsored by the Museum of Modern Art; during the same period he held one-man exhibits throughout this country, in such institutions as the Seattle Art Museum. Many astute observers believe that these exhibits did a great deal to educate the general public to an appreciation of better contemporary fabrics in their home.

A Whole Series of Regional Designs

In 1953, Boris Kroll presented his Caribbean Series to the trade. The first in a commanding group, these fabrics offered the color range and brilliance which is known generally only to those who have studied the foliage and fruits of the Caribbean Islands; it met with instant success and acceptance on the part of homemakers who were seeking a fresh approach to their living decor. In 1954 he followed with his Orient Series, concentrating on a collection of Jacquard woven fabrics based on the fabulous art and color approaches of the Far East.

The Mediterranean Series came in 1955, Boris Kroll's largest and most luxurious collection; in this group he interwove the

(Left): Multi-colored upholstery fabric is made of wool, viscose rayon and mercerized cotton. Note resemblance to ancient Peruvian weaving. *(Above):* Library at Boris Kroll House; repository of every Kroll fabric designed – where decorators are offered every facility.



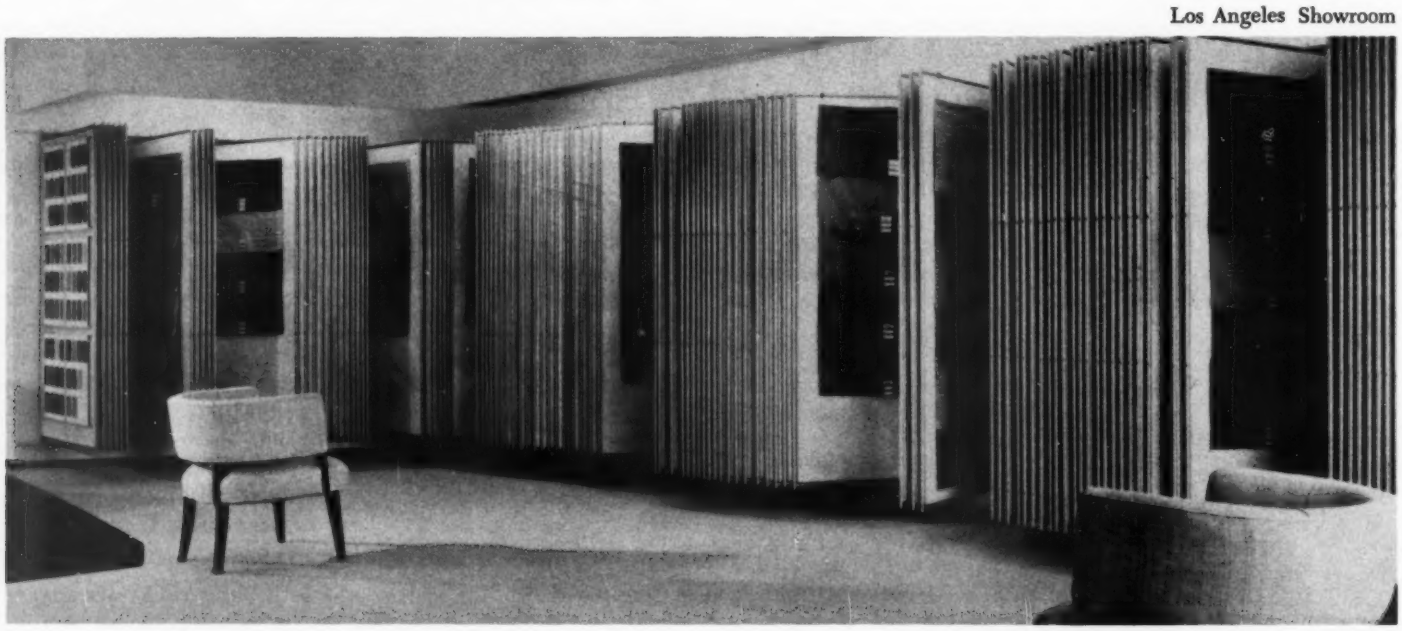
vibrant colors of the Middle East with the typical design motifs of the Mediterranean area. In 1956 he projected the Etruscan Series; these fabrics were based on the handicrafts and art objects of ancient Etruria; they were woven of the natural fibers (silk, wool and linen) with colors ranging from the natural yarn tones to the brilliant hues of precious gems. These were followed by the Florentine Series in modern fibers for 1958; and the Transitional Collection in 1959 consisted of a group of fabrics designed to bridge the gap between traditional and modern furniture.

The Catalyst: Surface Design

Throughout the entire group of Series and, in fact, throughout all Boris Kroll fabrics, the hand and the eye are quick to discern the factor which makes his cloths so distinctive. This is his keen concern with surface design and texture; and this hallmark of a Kroll fabric is the resulting totality of his years of work spent in study and practice of handweaving and its possibilities; of his hard-earned ability to translate these hand-loom possibilities to the intricate mechanics of the Jacquard power loom.

Too, Boris Kroll obviously devoted much study to fibers and yarns of all categories, both ancient and modern. His broad

Los Angeles Showroom



KROLL (continued)

(Left): An interesting Kroll wood-grain design of viscose rayon and nylon. *(Right):* A Kroll textured matelassé fabric with Venetian motif, made of viscose rayon and nylon.

and understanding use of textured yarns, a relatively new development even in the area of modern man-made fibers, is both outstanding and impressive. Somehow he manages to select just the right yarn for a specific weave; this cannot be attributed to luck or happenstance. Rather it is the proof that his years of study . . . from his boyhood in the family business to today . . . left an ingrained understanding of yarns and weaving which very few individuals can match.

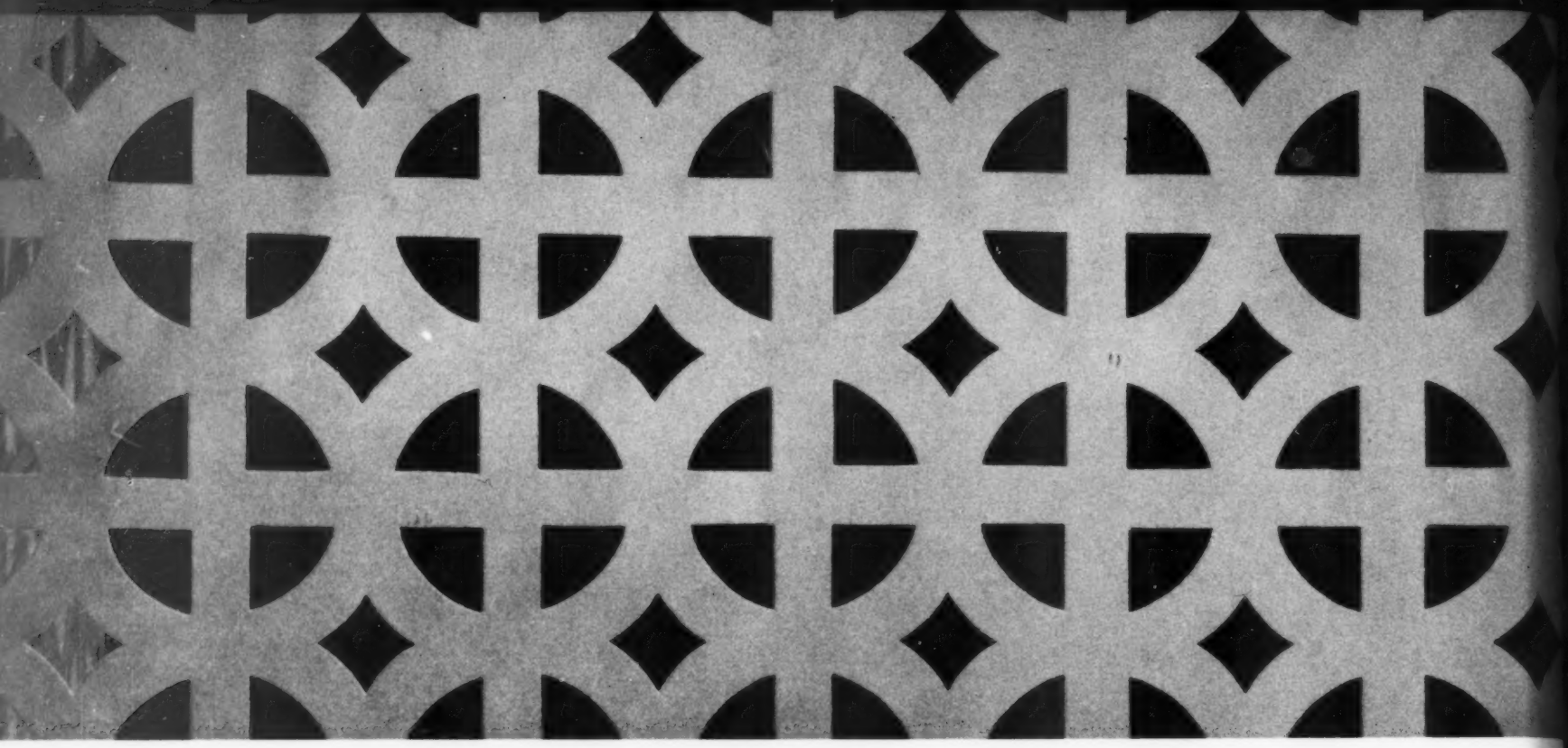
The Philosophy Suggests the Fabric

Boris Kroll is firmly convinced that the problem of designing salable home furnishings fabrics is equi-divided between practical and aesthetic needs. Thus, on the one hand his fabrics must be created through design and construction to afford maximum wear, to withstand normal exposure to sunlight, to retain their original appearance after numerous cleanings, and to demonstrate superior water-bleeding qualities. Therefore it becomes mandatory that all raw materials . . . even to the sewing thread . . . as well as finished goods meet the rather stringent standards of his Research and Testing Laboratories. These laboratories, unique in their concept, go far beyond the common sphere of testing; their primary function is to aid Boris Kroll in both creative development and quality control in the art of weaving through color research; fiber and fabric development; color, fiber and fabric testing.

Attention: Decorators and Designers

On the other hand, Mr. Kroll believes that modern furniture must be engineered to a purpose, rather than merely put together. He believes that for this reason the fabric designer must first understand fiber and color . . . and *then* he is qualified to approach surface appearance. Fabrics must have dimensional stability; and they must have eye appeal derived from the pleasing integration of color, fiber and design.

That he practices what he believes in is evidenced by the definite force which Boris Kroll fabrics have exerted on the entire modern furniture business; indeed, it is definitely felt in the whole decorative trend, since he came out of the Army and made his fabrics available to everyone. Impartial observers insist that this influence is a great, deep and lasting one. To give you an insight into some of his workings, we present a number of phases of his operation on these pages.



The Theme: ARABESQUE

This ancient motif, often used in Near Eastern furnishings, is adroitly modernized by Edward Stone

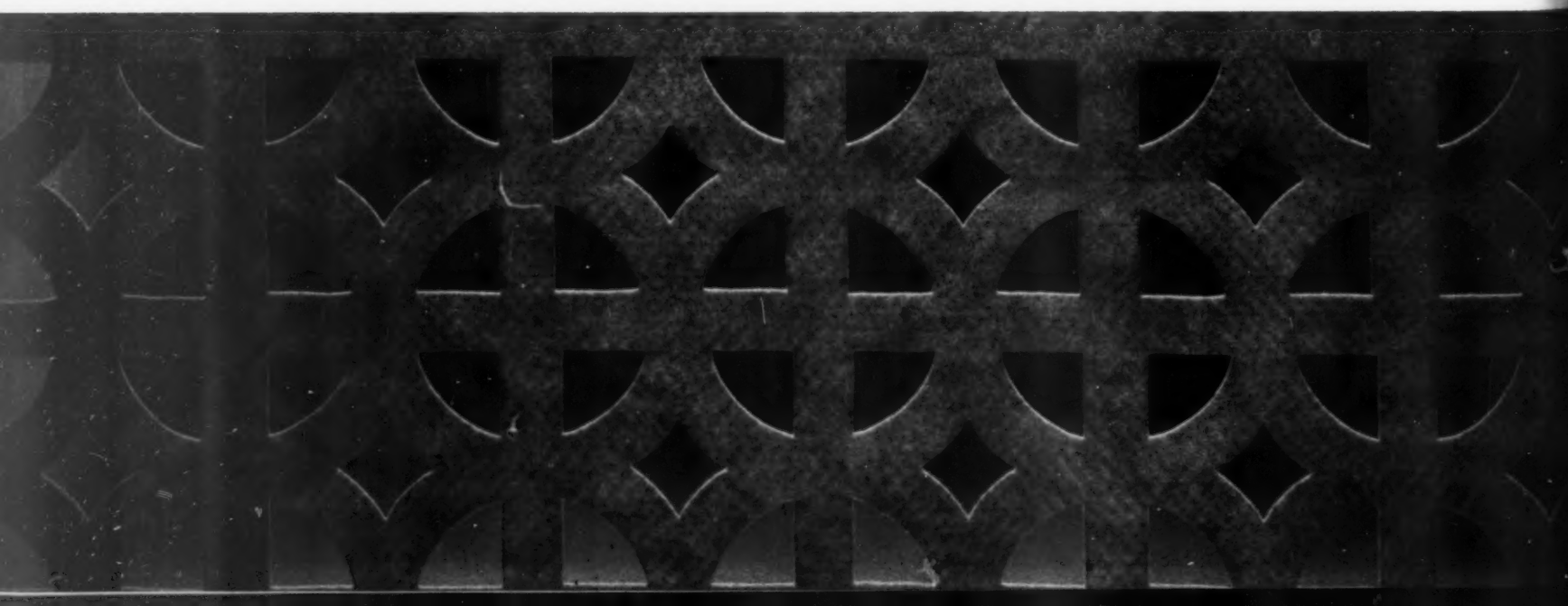
THE EXTENT of a man's influence can never be measured in exact terms. When a creative person has something valid to say, his statement of a truth is heard by the subconscious minds of people in fields quite outside of the creator's special province.

A related example of this formulation lies in the creative flair of Edward Durell Stone, the architect, whose influence is being clearly discerned in the design thinking of stylists in the home furnishings field. He inaugurated a trend away from the stripped-down look of the purely functional towards a more elaborate and more decorative approach. Mr. Stone has taken into account the human need for an additional quality in architecture added to mere utility, and he seems to have met this need by adding the warm quality of ornamentation to ameliorate the severe modern approach. Edward Durell Stone became identified by his signature of an arabesque design . . . a design consisting of the interlacing of geometric forms that produce an intricate and lace-like design.

On this page we show how Edward Stone himself struck on a sound new idea for window decor. His idea combines a true arabesque feeling of design with the fine performance qualities of modern fibers.

DuPont, American Felt Company and the S. M. Hexter Company have combined to produce a typical Stone design in a fabric called "Feutron 63." It is made out of 65% Dacron and 35% Viscose felted by American Felt Company and converted by S. M. Hexter and is the result of two and one half years of experimentation. It is extremely light in weight (⅞ oz. per square yard), has excellent light and color fastness, will not shrink or sag, needs no lining, and it lends itself perfectly to die-cut patterns which retain their shape and clarity after repeated washings. In fact, this is the first felted fabric which can be die-cut and which will maintain its dimensional stability both in use and after washing.

Now available in a series of designs, "Feutron 63" should be the forerunner of a completely new dimension in window treatment . . . thanks to Edward Stone's vision and the combined work of DuPont and American Felt and Hexter Company.



HERE IS THE STORY
OF A
GREAT QUALITY BLANKET ORGANIZATION

Frenchwood

How fine natural-fiber imported blankets are creating continuous and profitable business for alert stores all over *quality-conscious* America.

How a fresh style concept — emphasizing *upgrading in the American Home* — has brought about a new appreciation of a product as staple as blankets.

How one man, single-minded in his resolve to raise blanket standards — scoured the world to bring the most beautiful and the most original blankets to this country.

THOUGHTS
for
STORE EXECUTIVES
on the SUBJECT of
FINE BLANKETS

DO YOU KNOW that the most beautiful, the finest, all-wool blankets made in Austria, Belgium, England, France, Holland, Italy and Scotland are selling in American stores today at prices equal to, or lower than American-made wool blankets? These new imports are made in American-blanket sizes — something impossible to find only a few years ago. Even *seamless* giant-size blankets for Hollywood beds are included in the imports. These facts indicate something of the revolution which has occured in blanket department buying and selling.

Why this revolution? More and more blanket buyers of American stores with whom I have worked for more than twenty years agreed that a change of pace was necessary in their departments. While other home furnishings quickly reflected new trends, blankets and blanket departments were static.

European blankets because they are imports, with the glamour which always goes along with products from across the ocean, lend themselves to fresh, sparkling store promotions, new-slant promotions. Colors, textures, weaves, bindings, on the imports are different. Quality is supremely high. Prices are no higher than American-made wools. Add these all together and the blanket buyer has *something new to talk about* to his customers.

The names of the foreign blanket mills give the store blanket department unusual copy for advertisements, bill stuffers, counter-cards, and department promotions. So do the special qualities of the blankets. For instance, a current leader in quality stores across the U.S. is our famous Brussels, made in the "Manta" mills of Belgium. This is a velvet-bound blanket, in decorator colors, of pure virgin wool, suede finish, and made exclusively for American homemakers.

More and more store promotions for British-made goods this year have featured our Atkinson blankets from England. These are made of 100 per cent Merino wools from Australia. They are chamois-finish blankets with wide satin bindings, and from the same British mills a novelty summer-weight blanket, the Lightcliffe, both in traditional lovely English pastel colors.

R.C. FRENCH

My visits to the mills in Belgium, England, Scotland, Holland, and elsewhere in Europe have not been merely to buy, but to describe American store policies, their needs, their custom of advance orders and reorders, so that shipping schedules have been established and there is no more problem of deliveries than from a mill in the United States.

The mill owners are eager to create styles, colors, weaves to our needs and then to see that their mills produce and deliver on time. The result is — "Fine blankets quality stores have been looking for!" — R. C. FRENCH

The name "France" means fashion leadership to thousands of women who have never been to Europe or seen a French gown. Blankets made in France are just as elegant, as beautiful, as fashion-right as the clothes which contain French labels. The French blankets we import for American stores have proved a drawing card, especially when displayed with other French merchandise or linked with French travel posters, French perfumes, French fashions in store ads, bill stuffers, window displays, and store-wide promotions. The "Parisian" blankets which our French mill weaves for Americans are bound with nylon. The colors include geranium, capucine, cyclamen, lilas, mimosa — glamourous enough to be favorites with interior decorators as well as with the display departments of the stores which have bought them because they are so beautiful. They catch the eye of women shoppers. They sell themselves.

THE CHINESE MARRIAGE BLANKET

An Example of the Color, Romance, Excitement in the Field of Blankets . . .

The Chinese Marriage Blanket, a magnificent specimen, is rose colored on one side, chrome on the other.

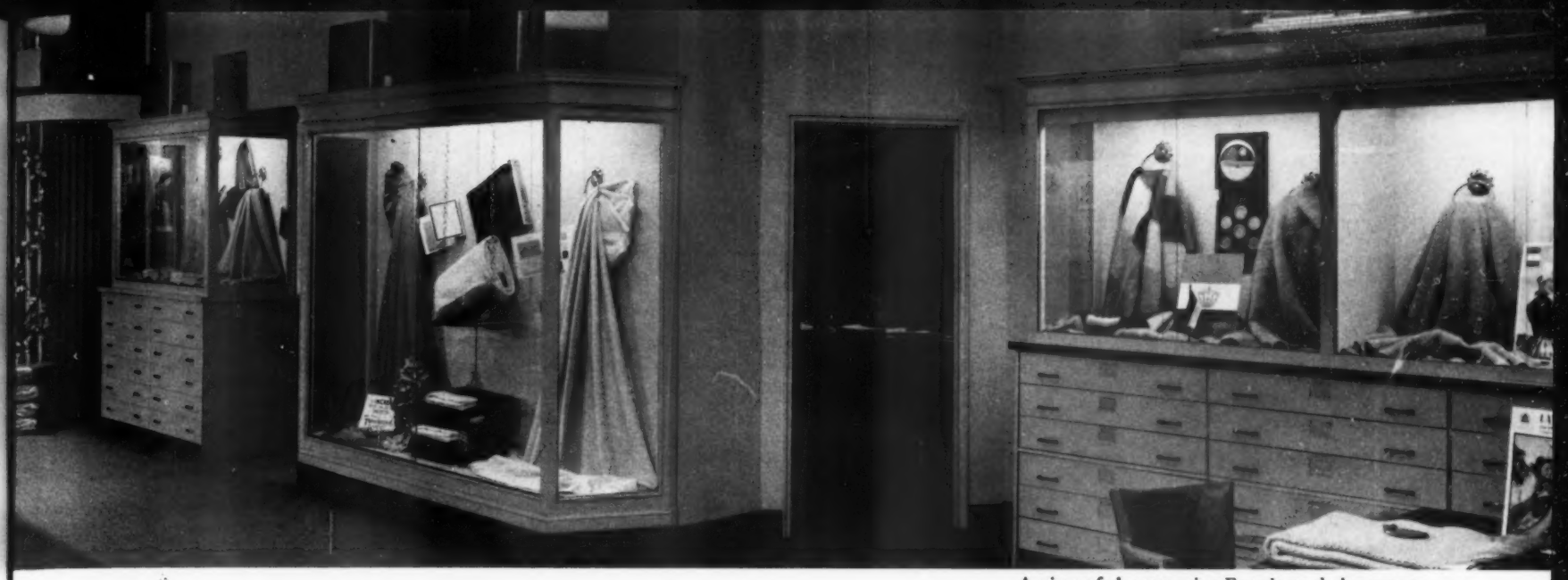
One side represents the male, the other the female. The green silk edging represents prosperity and the ten black stripes fertility and other desirable features.

Every Chinese longs to buy one of these blankets for his wedding. They are rather expensive and seem to go to the wealthier Chinese families. Many Americans find that these luxurious blankets make a perfectly marvelous — practical yet romantic — wedding or anniversary gift for friends they cherish.

Lanerossi, of Milano, Italy, a famous name in woolens, is making blankets for us in popular American colors and sizes. These Italian blankets are bound with nylon, mothproofed in the practical American manner, and like Italian shoes, jewelry, and countess-designed clothes, they are something to talk about in ads, store displays, bill stuffers and blanket department promotion.

Bold printed and woven patterns characterize the Dutch imports from Zaalberg and the Scotch imports from McCullum & Craigie, which some stores are featuring for college rooms as well as for youngsters at home. These blankets are so different from what American consumers have been seeing in the last few years that they make an eye-catching, customer-catching display on counters and in windows. To many people Holland and Scotland stand for thrift and sturdy lasting qualities. My import blankets from Leiden, Holland, made in American bed sizes have whipped ends, a style feature much appreciated by some customers. Some of the blankets from Scotland are striking plaids finished at the ends with heavy fringe. Coloring and fringe make these useful as throws and car robes as well as blankets.

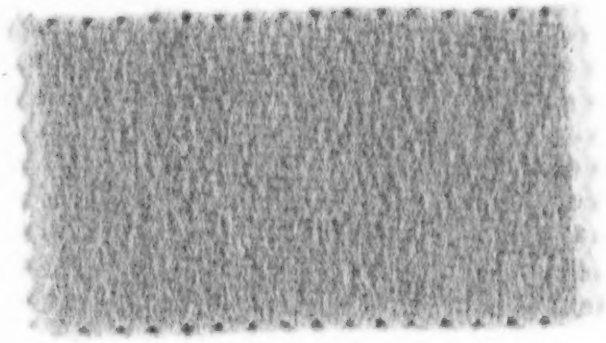
It is a fact that our imports give the blanket department the opportunity to get out of local product competition, give them something new to promote to their customers. Also these fine all-wool European blankets attract the customers who have always preferred wool, and who have refused to replace their worn home supply with synthetics. In the quality stores featuring import blankets — and a large percentage of the departments feature Frenchwood imports — the luxury of washable velvet bindings, the beauty of new colors speed sales.



A view of the attractive Frenchwood showroom.

NEW HORIZONS for the BLANKET FIELD

Some actual examples of ultra-quality blankets which are making more sales for a growing number of fine stores all over America



"BRUSSELS"

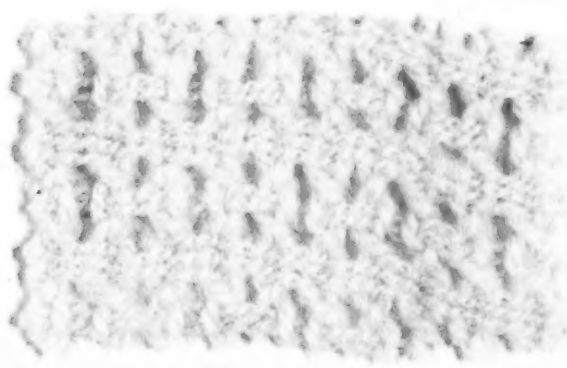
Made by the famous Belgian firm of S. A. Manta. 100% virgin wool; velvet bound; in 8 decorator colors chosen expressly for the American market.

"CROWN ROYAL HOLLAND"

The original Holland blanket from the well-known firm of Zaalberg in Leiden, Holland. Of 100% virgin wool, with whipped ends. Made in six colors.

"ATKINSON"

England's finest blanket, of 100% merino wool from Australia. Has chamois finish and satin binding. Decorator colors in exclusive English shades.



"LAN-AIR-CEL"

McCallum & Craigie of Scotland make this successful type of blanket, in which minute air spaces give greater warmth combined with lighter weight.

Fascinating Facts about World-Famous Blankets and Their Makers

JOHN ATKINSON & SONS

THERE WERE SEVERAL generations of Atkinsons manufacturing woolens in Westmorland before John Atkinson migrated to West Vale, near Halifax, in about 1810 and where he purchased the Watson Mill in 1855 for 3,225 pounds.

In 1876 with the installation of the first steam engine and boiler house, there began a series of extensions and improvements that was continued through the years. It was in 1876, also, that Atkinson & Sons first displayed their cloth lines at an exhibition in Manchester. Chiefly as a result of that exhibition, they began to concentrate more on blankets.

The turn of the century brought on other major changes in the production of the firm. With the South African War, the uniform of the British Army was changed from scarlet to khaki. Other markets had to be found in order to make up for the loss of Government contracts for scarlets. At this time, about 1906, the firm began to concentrate more on cloths for ladies' coats and the mantle trade. This, together with the blanket and kersey trade, was the main business of the Company until 1914.

During the 1914/1918 period the firm only did a minimum of civilian trade, being occupied with Government orders for hospital blankets.

John Raymond Sutcliffe, third son of William Arthur Sutcliffe, was appointed a Director in 1924 and it was shortly after this period that the Company commenced to achieve much wider recognition.

This is the history of John Atkinson & Sons, Sowerby Bridge, Ltd., from small beginnings in 1828 to the present day. In the early days, manufacturing was on a small scale and not much progress was made until after 1855 when the business was transferred to Sowerby Bridge. What was good enough for the first and second generations was not good enough in subsequent years, and the real expansion and progress took place after the death of John Atkinson, Senior and his three sons.

It has been previously mentioned that in the original days the trade was chiefly in domestic flannels, plaidings, kerseys and similar goods, and it was not until after 1900 that high-class blankets were made in considerable quantities. It has been the aim of the management of the Company over the last 50 years to trade in the highest class merchandise possible. The reputation of Atkinson's blankets is well deserved and quality-minded buyers the world over are practically unanimous in recognizing the reliability of the Atkinson name and products.

ZAALBERG — *Blankets from Leiden, Holland*

THE TOWN OF LEIDEN became a clothiers' workshop at the end of the 13th Century, when the Count of Holland attracted "wullewercks" through tax exemptions. Leiden industry won European renown, with high tops in the second half of the 15th and the first half of the 17th Century. The grand Lakenhal (clothiers' sampling hall), now a museum, was built in 1640. Blanket weaving was introduced in 1578.

Dirck Zaalberg was married in Leiden in 1665 and first established the name in that city. Today, a carved oak beam of the original cloth loom he used adorns the firm's office. The present manufacture was started in 1770 by his great-grandson Jonathan, born in 1731. It was Jonathan's son, Jean Corneille, who in 1814 — under the stress of Napoleonic requisitions—made blankets his leading product. Since then, Zaalberg blankets have been a household word.

The Zaalberg family's history in revolutionary times has given the subject-matter for J. van Ammers Kuller's best-known novel, "De Opstandigen," (translated in English under the title "The Rebel Generation"), the family name being changed to Coornvelt.

Today, Zaalberg blankets are exported to all countries in the world. They have won top honors for quality and design in many international exhibitions. In 1924, the firm was awarded the predicate "Royal" by *H. M. Queen Wilhelmina*, a special distinction, marking out houses of long standing for quality and reliability.

In 1946, Zaalberg again extended its production line by the manufacture of high quality woolen tweeds, which have met with wide approval. To the plants in the heart of old Leiden city, enclosed by four canals, a new spinning mill, among the most modern in Europe, has been added at Vlijmen in the southern Netherlands. Zaalberg takes pride in the fact that at any hour, somewhere in the world, princes, poets and other distinguished persons are enjoying a better night's rest for a Zaalberg Leiden blanket. Good sleeping to you!

THE S. A. MANTA — *Creators of Sole Mio Blankets*

THE S. A. MANTA, one of the most important blanket mills in Belgium, is outstanding for its leadership in the commercial, technical, economic and social phases of the textile industry.

Manta manufactures a whole range of blankets, designed to satisfy the needs and tastes of a varied and world-wide consumer demand. Because of the widely different tastes of its customers around the world, Manta undertook to solve this basic problem by adhering to one basic principle: All the products which are manufactured, in whatever class or price range, must meet the maximum standard of quality for the particular class of goods. Manta's ranges include articles which not only have great appeal, but which are sold at very moderate prices.

Perhaps the most perfect creation of the Manta Mills, is the world famous SOLE MIO, a creation which has often been imitated but never equalled. This magnificent blanket, apart from the fact that it is made from pure Virgin Wool, is produced according to a special exclusive process which has been granted patent in countries all over the world. Because of this remarkable process Manta jusifiably presents this luxurious Sole Mio under the slogan: "Replaces 3 other blankets."

The technicians of Manta have found that the heat retaining value of cloth is in proportion to the volume thickness of the cloth and is in decreasing proportion to its apparent density. In short, the thicker the blanket, the greater its warmth. Where two blankets are of the same thickness, the lighter weight example is the warmer.

The SOLE MIO blanket, which comes in several types, and which is made three times thicker than the average blanket, is nevertheless softer, warmer, lighter, and hygienic. It is available in all pastel shades.

Amongst other branded products of the S. A. Manta, the CAPRI is also outstanding as offering buyers one of the world's best values in wool blankets. The CAPRI is available in reversible colors or in Jacquard designs, as well as solid shades.

McCALLUM & CRAIGIE, LTD. — *Cellular Blankets*

IN RECENT YEARS there has been a very great increase in the popularity of Cellular Blankets but many do not yet know of the advantages claimed for them by the manufacturers. Most people have some understanding of the cellular principle in insulation but not many have thought of this principle as it is applied to blankets.

The cellular construction provides for the inclusion of a large amount of air in the interstices of the blanket. This ensures the greatest warmth combined with the least possible weight of bed clothes in Winter. On the other hand it also provides the lightest and at the same time the coolest form of bed covering in Summer.

Basically the idea was inspired by and is copied from Nature's artifice which provides birds and beasts with a protective covering of feather or fur containing countless number of air spaces or cells. These spaces serve automatically to protect Nature's creatures and to insulate them against extremes of heat or cold. Everyone is familiar with the sight of birds fluffing their feathers on a cold day to keep them warm. It is not the feathers that keep them warm, it is the air contained round their body and insulated by the feathers. In the same manner a cellular blanket surrounds the body with air which gives warmth and comfort.

In order to get maximum insulation many weaving experiments have been conducted to find the best cell formation and also the most suitable raw material. It was found that a wool with a long crimped staple was best for the purpose as not only did the cell contain air but so did this type of wool, as it provided bulk.

The resulting combination of warmth with lightness of weight is truly remarkable. The medical profession was quick to realize that the simple natural principle involved in the structure of these cellular blankets has produced a new and successful answer to the subject of body warmth and restful sleep. These blankets are an important contribution to the health of babies and children, and being the ideal light covering, are widely recommended by doctors and clinics.

From the domestic and ease-of-care angle, Cellular Blankets are easily washed and very quick to dry and when not required they store away in a relatively small space. Cellular Blankets are not new, and their efficiency has been proven over the past three decades. They were first manufactured over 30 years ago by the firm of McCallum & Craigie Ltd., Glasgow, Scotland. Their 'Lan-Air-Cel' blanket has always carried a 10 year guarantee and many of the early satisfied users state that they have been in use for 30 years and more. It is, therefore, evident that anyone purchasing a blanket of this kind can do so with the utmost confidence of securing maximum blanket satisfaction.

How to Distinguish Five Leading Carpet Weaves

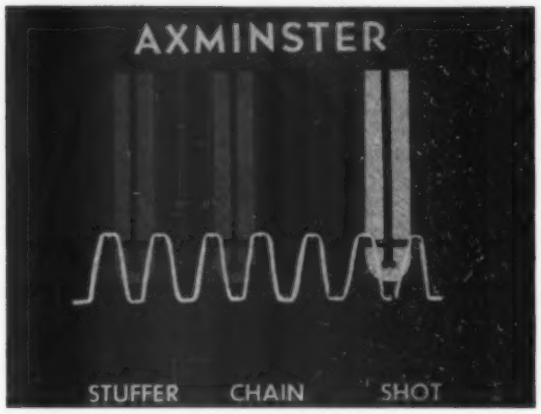
Axminster Carpets. The Axminster allows an almost unlimited combination of pattern and color, making possible the reproduction of very complicated designs. It takes its construction cues from its ancestor, the Persian, simulating the handmade carpets of the Orient in that each tuft of pile yarn is inserted into the warp separately, row by row, and secured by binding to the weft. As a result, the design is composed of myriads of individual tufts, most of which appear on the surface. Modern Axminster looms use the *setting* process where the pile yarn is prearranged in a separate frame for each row of tufts to form the design before the carpet is loomed. The pile is cut, except in a few special weaves.

Chenille Carpets. This is a thick, soft carpet that requires two looms for weaving. On one loom, the pile surface is woven with a doup or leno weave in a blanket that is cut into furry strips that look like an elongated caterpillar. These strips are woven into the base of the carpet on another loom, the pattern being formed by the weft.

Tufted Carpets. This high-speed construction process sews the pile yarns through a pre-woven backing fabric; usually of jute, though cotton duck sheeting is sometimes used. The tufts are then firmly locked to the backing by a rubberized latex compound. Tufting machines are now producing carpets up to 18 feet wide, and employ over a thousand needles which are fed with yarn from hundreds of spools conducted through miles of copper and aluminum tubing in frictionless conduits.

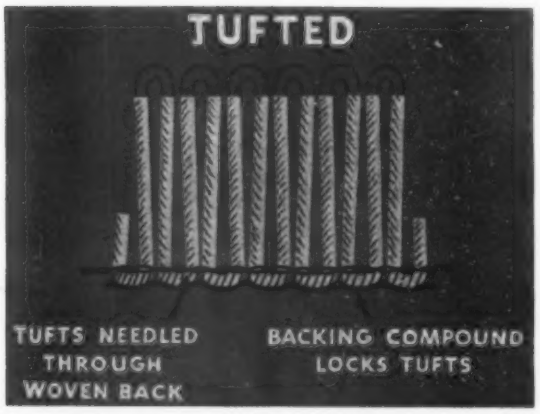
Velvet Carpets. The simplest of all carpet weaves, velvet is used mostly for solid colors, though tweed or multicolor effects are created by using moresque yarns—strands of different colors spun into one yarn. A wide range of textures are possible in this weave. A plush "velvety" effect results when the yarn is straight and the pile is cut. Tightly twisted yarns in cut pile provide a "frieze" surface. Uncut looped pile gives a pebbly or tapestry texture.

Wilton Carpets. Wilton is woven on a loom using a jacquard head motion which raises yarns of the desired color to form the pattern while the other threads remain buried in the body of the carpet. Wires on the loom form loops in the warp yarns producing the pile. If a cut pile is desired, the wires are knife-edged and they cut the loops automatically when the wire is withdrawn. Though the number of yarn colors possible to use on this loom at one time are limited, a large range of multicolor patterns can be produced as well as solid colors.

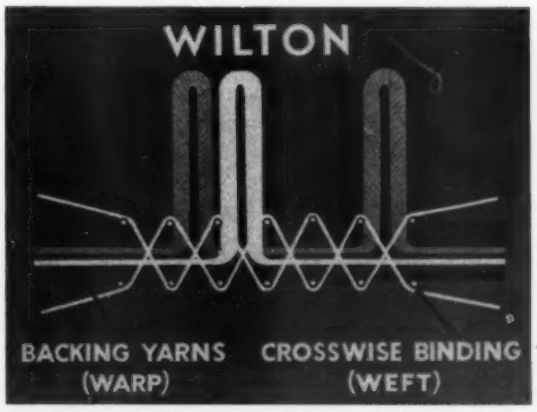


In the Axminster weave, each pile yarn is inserted independently, as in the hand-tufted carpets of the Orient. This permits infinite variation of color and pattern.

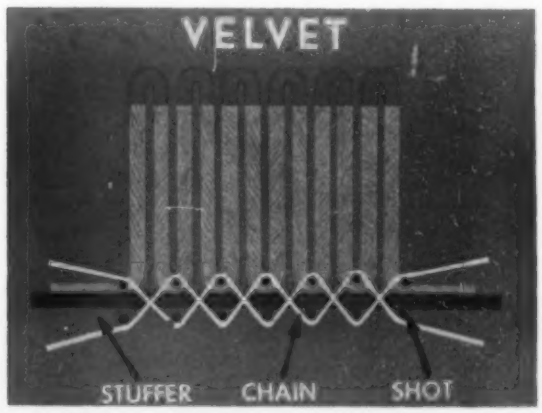
Chenille Carpet is thick and soft. It can be woven in a range of patterns and in any color, shape or size up to 30 feet wide, and is often custom made.



In the Tufting construction, the pile yarn is needled through a pre-woven backing fabric, usually of jute, then firmly locked by a latex backing compound.



The Wilton loom uses up to six different yarns to form the pile. These yarns are buried deep in the body of the carpet and give it a luxurious feel.



In the Velvet weave the pile yarns can be cut or looped. A variety of textural effects, including tight frieze, pebbly surface, and multi-looped textures, are possible.

After wandering the Japan Alps I came to Nagano City. Something led me quickly into a store for fishermen. Being one of the countless persons who prefers to admire rather than to catch fish, I wondered why.

High up on the walls gyotaku were displayed. These are rubbings of the forms of fish as Japanese have done them for centuries. They are made by brushing the fish on one side with sumi, (black ink), then pressing with rice paper. Fish leaves his signature on the paper. See the illustrations.

The man and wife who displayed these with fish equipment were specialists. The husband caught the fish. The wife helped with the impress and often gave the fish away, not wishing to kill it. Detail of the kind, size, weight, place, day and weather condition appeared on the paper as a kind of remembrance of the event.

A fish can live two hours out of water, we can live but two minutes out of air. Directions for making the signature:

Borrow fish
Brush with sumi
Press with paper
Bathe fish
Return to water

In Kyoto I borrowed some fish from a fishmonger's tank and made a few fish signatures. The more excited the subject, the more difficult to get a detailed impress but one where the fish moves looks more startling than one taken from a passive swimmer. When he splotches his signature with a shrug or twist it gives a recording of a motion. Perhaps the sumi ink tickles.

Fish seemed to me to intuit what was going on, squirming and then resting in my hands in a kind of momentary faith, knowing he would return to water. I was shocked to feel the fish exercising a sense underneath intuition or knowing.

Fish care nothing for the publicity, honor or immortality on these pages. It is a life or death matter to be taken out of one's element into deadly air. The signature had better be made on the bank of a stream where a pro-fish gyotaku maker might ask the fisherman to spare a life out of loving kindness.

Fish shows us vividly that our actual home is in air rather than in New York, Tokyo, Madras, Moscow. Can our death to them from sewage and chemical dumping and water pollution come back to us in smoke-smog-bomb polluted air? By accident, war, old age, we too may be lifted out of our layer of air unexpectedly.

Inconsideration is worse than death. For our own good we need consideration of fish more than of dish. Our lack of poetic feel registers in outworn political prose wherein we put an end, a period, to sentences. We sentence ourself.

Our need to think in new symbolisms is urgent. Perhaps fish who knows no end can help us. Motion is such a language, poetry another.

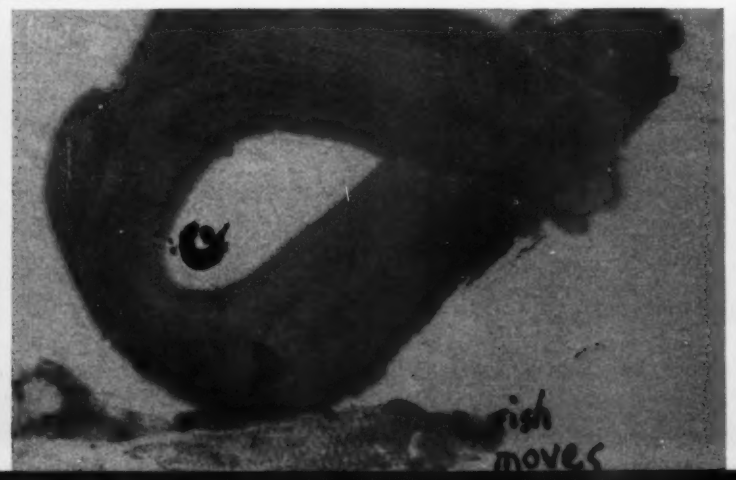
The notion came to me to put down what I have learned with fish. Some of these compressions follow with interpretations. When drawn lines accompany them I call them picture-poems but they only imply rhythm, are unpolished, brief as slang, as if the words jumped out, and are to be completed by you.

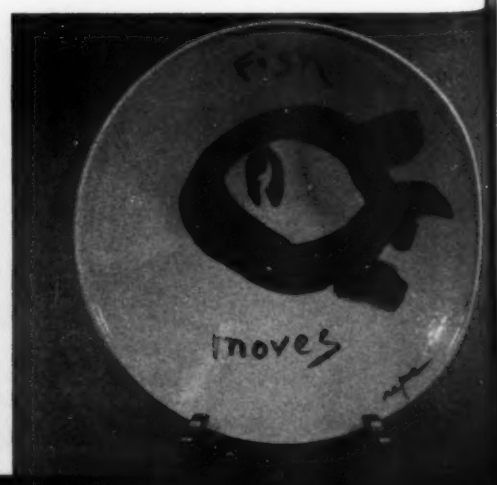
Outside of Japan people are going too fast these days to read overlong print. Anything worth saying can be said on a postcard or in a telegram. My says compact in poetic telegrams. This group is about fish.

The approach is psychological rather than philosophical. No doubt my "me" intermeshes fish and sand and stars but how the "me" takes it is the challenge.

Why not take it in poetic delight? •

Reps designed ceramics are becoming collector's items.





Hannah Troy applies her skill in designing sophisticated daytime and early evening clothes and at-home clothes.

AMONG THE TRULY ELITE in fashion creation, Hannah Troy has always been highly esteemed by her confreres as well as by her customers. Her clothes are always unmistakably Hannah Troy creations, particularly for the sophisticated woman who gravitates towards the understated. More significantly, stores regard her clothes as the best check-out line because the custom tailoring of her workrooms does away with almost any alteration . . . a phenomenon highly prized by both the store and the customer.

This year saw the entry of Hannah Troy in both separates and at-home clothes. The fit of her slacks, her shirts, and her shorts makes them noteworthy even though they are newcomers in a highly competitive field. The sophisticated woman needs down-to-earth clothes for her suburban club and for her cruise or resort jaunt, and Hannah Troy's at-home clothes combine the elegant with the comfortable. Leotards, smooth and svelte, appear under wrap-around skirts of dramatic prints . . . wrap-around blouses of silk jerseys tie over slim skirts of velvet . . . big floor length skirts of silk prints are worn over low neckline blouses of velvet. Well does Hannah Troy know that the average American hostess not only has to look like the Lady of the House but has to have the agility of her maid.

In her sportswear line, we find the choicest of fabrics . . . from precious silks to interesting cottons . . . with such co-ordination of colors as to allow a woman to mix and match a wardrobe with one blouse and the four items of skirt, slim pants, shorts and longer shorts. A simple approach to variety through the use of right colors and interesting fabrics!

Like many of her noteworthy contemporaries, Hannah Troy started her designing career when she was a little girl, sewing together scraps and patches for her dolls. This penchant continued until she was a teen-ager, when she was already making clothes for her sister and mother; and by that time, she had already exhibited a rare flair for color and fabric selection. This continued until she was grown up, and she went from sketching to designing and then into her own business, where she could give free rein to her ideas.

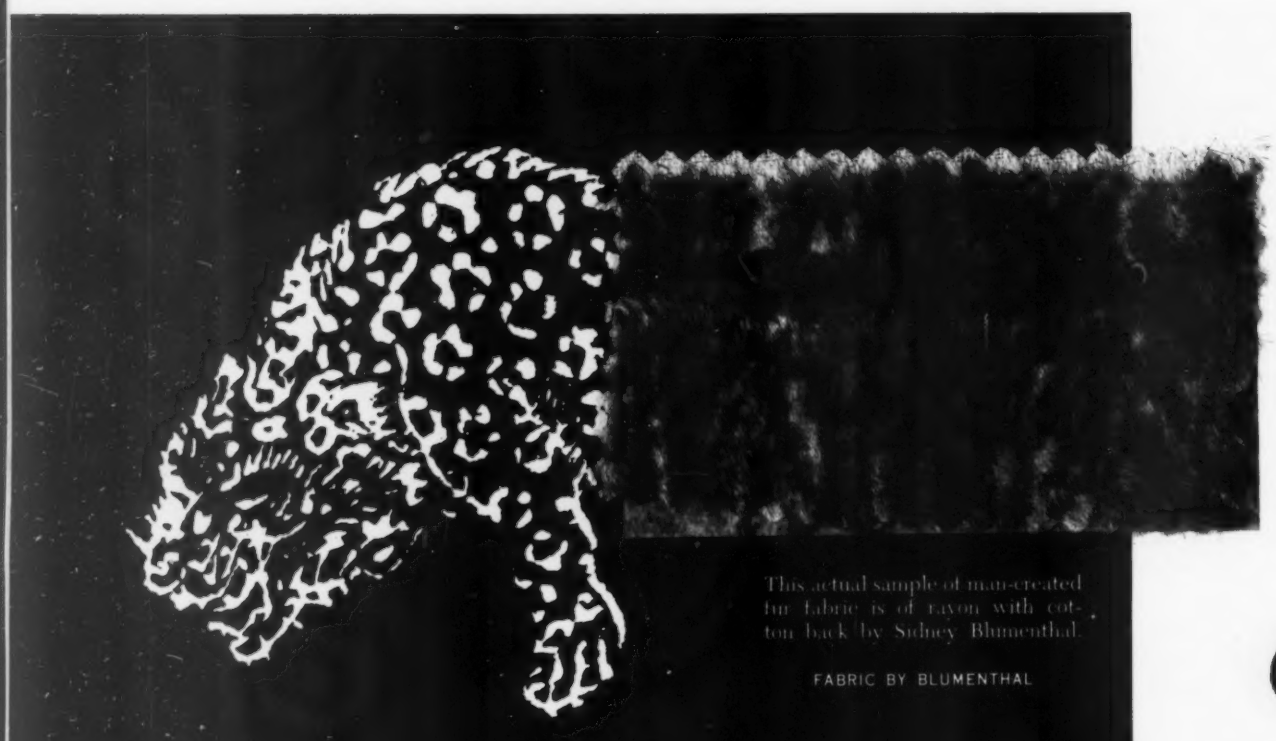
Hannah Troy and Italy

Hannah Troy literally discovered Italy as a source of inspiration for fabrics and design. She is known to have sent many outstanding designers and retailers to Italy and she has received official recognition and honor, having been decorated by the Italian government as a genuine patroness of the Italian Arts. In the field of art she was the first, as a private collector, to introduce Morandi, De Pissis, De Chirico and Campigli to America. She has been given the Italian Government's Medal of Solidarity; she supports a school for 900 impoverished children in Italy, and also possesses the Florentine Lily as evidence that she is a "patronessa de Fiorenza."

Hannah Troy has always been noted for her sophisticated fashions and especially for her Troyfigure group for diminutive women; but now she has extended the wearing hours of her wardrobe ideas to everything from mid-morning casuals to after-dark hostess wear . . . thus enabling the same women to wear her fashions all around the clock. The stores which have tried her new lines report them as extremely successful. The future of her all-occasion designing will be watched with interest.

Hannah Troy's two-piece dress with interesting slot treatment of belt. An example of her choice use of fabric . . . in this instance a striking 100% pure silk, black and white woven jacquard stripe.

FABRIC BY AUBURN FABRICS, INC.



This actual sample of man-created fur fabric is of rayon with cotton back by Sidney Blumenthal.

FABRIC BY BLUMENTHAL

GRRR...
GRRRR.!!!

The newest of coat lengths in fashion and the newest in furlike fashion is this double-breasted honey blonde coat by Dan Milstein, with fabric of mohair and Dynel.

New Vistas of Fun and Fashion Excitement in Man-Created Furs

At the fashionable bar at the Ambassador (Sheraton East) Hotel four ladies in the fashion industry were sitting around the table admiring each other's fur coats . . . two wore leopard that cost about two thousand dollars each, one wore river otter at about the same price and the fourth wore the traditionally expensive mink. Into the bar and up to their table came a fifth lady who joined them. Immediately they were discussing her coat of man-created fur fabric. The consensus was that while the difference could be discerned, there was a lot of fun to be had out of wearing such a coat . . . at a price! Not only in a coat but in at-home clothes, in separates and in infinite variety can these wonderfully developed fur-like fabrics find their way. For fashions, for the home, for toys, for a growing variety of end uses – these man-created fabrics are on the march!

Venus de Milo, Louvre

NOW THE WONDER WORLD of MODERN FIBERS

BRINGS FORTH A

Blend of Beauty

WHICH COMBINES FUNCTION WITH FASHION

ADDING BUILT-in-BEAUTY to BUILT-in-EASE OF CARE

THIS SPECIAL MARKETING and educational report was made to give the readers of American Fabrics a careful evaluation of the properties of the new blend 80% Zefran and 20% cotton and an estimate of the contribution of this 80/20 Blend of Beauty to the field of modern textiles.

In publishing this report the Dow people are motivated by the knowledge and awareness of the fact that the textile, fashion and retailing industries — as well as the American public — are confronted with oceans of publicity on innumerable products and subjects. It is precisely because of this existing situation that this report is limited as far as possible to simple statements of fact, and to implementing these facts with actual demonstrations which speak for themselves.

APPEARANCE CHARACTERISTICS

become just as much a part of the cloth as

PERFORMANCE CHARACTERISTICS

in the

Blend of Beauty

THERE ARE ALL KINDS of new fibers on the market, so many that even the experts don't know them all — let alone know all about them. And for each new fiber there is a multitude of applications, beyond the power of the most erudite textile mind to encompass. The combinations and blends are endless.

Until now, however, there has not been a blend involving new fibers specifically engineered to impart beauty to fabrics in the fiber and the blend. The new beauty blend is the brain child of Dow. It has been created out of four parts Zefran and one part cotton and it has greatly enhanced appearance values and fashion values of the resultant fabrics in addition to imparting qualities of easy care, pleat retention, wrinkle resistance, wash and wearability for which the new fibers are primarily known.

Why 80% Zefran and 20% Cotton?

The importance of engineering beauty and fashion fitness into a fabric in the fiber and the blend, rather than relying entirely on finishing processes, requires no press agent to glorify. The first thing that a new salesman learns is that people buy things primarily for the way they look. It is only after the eye and the hand have been satisfied that the customer asks how the merchandise will perform. This, like it or not, is the American consumer way. The balance of four parts of Zefran to one of cotton was struck after innumerable other combinations were exhaustively evaluated.

It was found that this 80/20 blend not only accentuated cotton's appearance, but gave cotton a year-round life. As an example, Zefran imparted special airy characteristics for summer and durable wooly characteristics for late Fall and Winter. The structural advantages which resulted from this blend are a story in themselves. But it is the inherent beauty of these fabrics, their appeal to eye and to hand, which give these Blend of Beauty (80 Zefran/20 Cotton) fabrics their special place in the field of fashion fabrics. Here for the first time a major manmade fiber adds appearance as well as performance characteristics to fabrics designed for the American fashion industries.

It's All in the Fiber . . .

These questions and answers tell you HOW, WHAT and WHY the 80/20 blend of Zefran acrylic and cotton makes a Blend of Beauty *PLUS*

Q. *How does Zefran give selling appeal?*

A. It is the opinion of experts in fashion merchandising that eye and hand appeal are of first importance in giving a fabric selling appeal. The 80% Zefran/20% Cotton blend is called the Blend of Beauty precisely because it is a fabric blend which possesses beauty and hand (*selling appeal*) to an above-average degree.

Q. *How is the demand for lightweight fabrics met by the 80/20 Zefran Cotton blend?*

A. Because it is the luxury acrylic fiber, Zefran can be spun into soft yarns. This widens the possibility of wearing lighter weight fabrics and is the reason why so many Blend of Beauty fabrics are characterized by their lightweight qualities.

Q. *What specific plus qualities are present in Blend of Beauty fabrics?*

A. Tests show the following performance qualities in addition to the Eye and Hand appeal of the Blend of Beauty fabrics: Dimensional stability (wrinkle-recovery). Minimum care . . . quick drying . . . ease of ironing. Garment durability . . . soil and spots easily removed. Pleat durability . . . moth and mildew resistance.

Q. *How does Zefran take Color?*

A. Color is all-important in creating consumer appeal, and because Zefran can be dyed in the broadest range of fashion and staple colors, it widens selling horizons. The Zefran acrylic fiber, like its cotton companion, adapts to practically all coloration techniques—to piece-dyeing, to yarn-dyeing, to printing.

Q. *How does the Zefran and Cotton blend behave?*

A. Zefran is a luxury acrylic and its presence in the Blend of Beauty fabrics is quickly seen and felt. In addition — Zefran lends specific performance characteristics mentioned above — adds dimensional stability (which means these fabrics keep their shape through repeated wearings and washings).

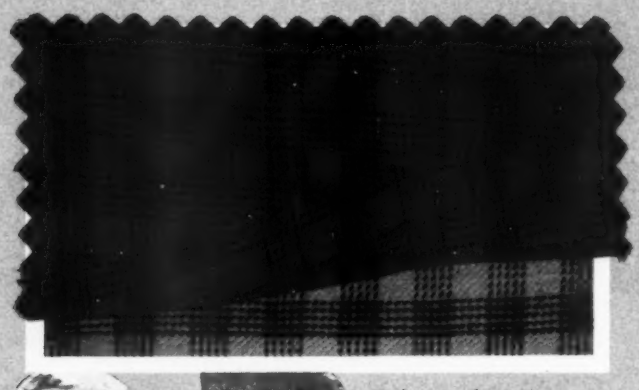
Q. *What can these fabrics be used for?*

A. The Blend of Beauty is particularly well adapted to shirts and sportswear, women's sports and casual apparel, and children's wear.

(continued)

A muted plaid sport shirting of Zefran and cotton for complete washability, a fine supple hand and resistance to wrinkling, shrinking, stretching and pilling.

FABRIC BY BERKSHIRE-HATHAWAY



A luxurious blend of 80% Zefran and 20% cotton, loomed into a soft and subtle fabric designed for men's shirting.

FABRIC BY BERKSHIRE-HATHAWAY

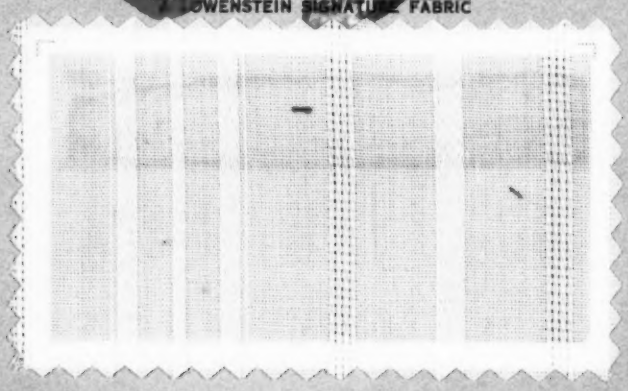
The
FIRST CROP
of
FABRICS
from the
Blend
of
Beauty

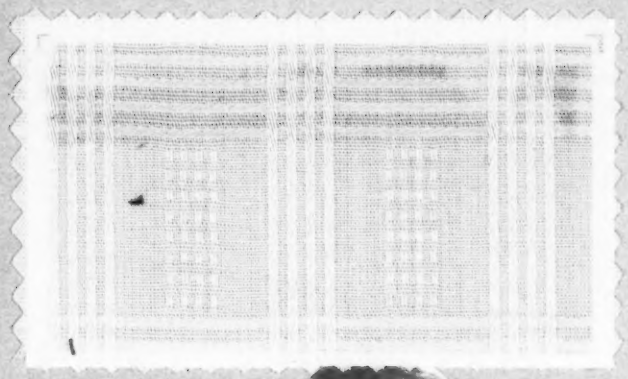
A new and exciting fabric of Zefran and cotton. Designed for men's shirts, it eliminates care problems with its easy-care characteristics and maintains a rich, soft hand.

FABRIC BY BERKSHIRE-HATHAWAY

A brand new development of 80% Zefran and 20% cotton worked into a delicate stripe dobby pattern and slated for women's and children's wear.

J. LOWENSTEIN SIGNATURE FABRIC





A dobby cloth, styled in a cool, crisp blend of Zefran and cotton designed expressly for a practical but elegant look in dresses, separates and sportswear.

A LOWENSTEIN SIGNATURE FABRIC

This Batik print imparts all the delicacy of the Indonesian influence to a 20th Century development in performance-plus fabrics, the blend of Zefran and cotton.

A LOWENSTEIN SIGNATURE FABRIC

A NOTABLE MILESTONE in TEXTILE PROGRESS

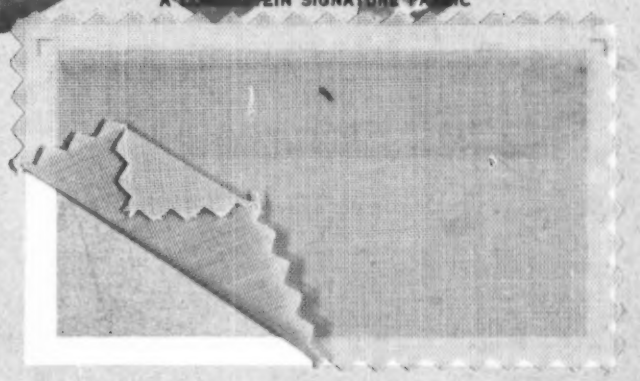
A DEMONSTRATION OF FASHION COMBINED with FUNCTION

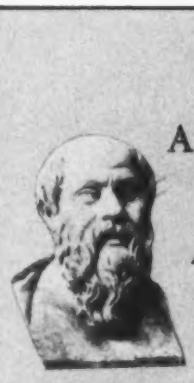
Poplin is reintroduced in a new combination, Zefran and cotton, designed for minimum care and a marvelously rich look in women's and children's wear.

A LOWENSTEIN SIGNATURE FABRIC

Broadcloth takes on new meaning when it's loomed of Zefran and cotton for wash and wear properties plus the look of luxury in fashion-first in fresh, sparkling colors for blouses, dresses and separates.

A LOWENSTEIN SIGNATURE FABRIC





Socrates from museum in Rome

A Few Words About A Company's Philosophy

THE DOW CHEMICAL COMPANY'S point of view, laid down by the founder, has always been — "if you can't do it better, why do it at all?" All of the company's programs, all of its efforts, are channeled with this in mind.

The Textile Fibers Department of Dow, like all of the other divisions, has from the start based its research and development program on the same fundamental approach — "if you can't do it better, why do it at all?" It was only after spending nine years and millions in research, that Dow physicists and chemists were satisfied that basic performance requirements had been met . . . that Zefran was a fiber which had what it takes to achieve status in today's highly competitive fiber market.

Continually growing acceptance and preference for this luxury acrylic fiber has been achieved largely because Zefran more than meets the basic performance requirements which the company sets for each of its products.

CAPSULE HISTORY of the 80% ZEFRAN — 20% COTTON DEVELOPMENT

DEVELOPMENT of the blend of 80/20 Zefran/Cotton began several years ago in Dow's Textile Development Group. This work has a firm foundation. As far back as ten years ago, even in its research stage, Zefran was largely developed to be compatible with cotton and cotton-type fibers.

Two factors were quickly apparent and extremely important: — (1) the fiber's versatility in hand as it appears in fabrics, (2) its unusual broad adaptability in colorability or dyeing. Both of these qualities are inherent in Zefran, because research built them into the fiber purposely.

After a series of actual tests it soon became apparent that the blend of 80% Zefran and 20% Cotton offered still a third plus-value — namely, function.

In turn, these three qualities imparted to the new Zefran and cotton fabrics (1) a pleasing natural hand — (2) a tremendous range of colors which would be fast and true for garment life, and (3) finally ease of care which would be in tune with current consumer needs.

Fabric Development worked with the 80/20 blend for many months, refining it, developing constructions and color effects that would be truly unusual.

At one point they hit upon something that might have seemed obvious, but which, when actualized in the course of experimentation, gave a still greater attraction and flexibility to the new blend.

This discovery was the ease with which luxurious prints could be made on the fabrics. This, too, was a built-in quality of Zefran. Because the fiber accepts dyes so readily, it made possible the production of volume quantities of fast printed colors on a truly minimum-care and durable fabric, still aesthetic-looking and feeling.

In keeping with the upgrading of cotton fabrics needed for today's style and minimum-care-conscious consumer, Zefran has come into its own to achieve a practical, luxurious marriage with cotton.

Back of the

Blend of Beauty

is a new

COMMUNICATIONS CONCEPT . . .

CURIOUSLY ENOUGH while everybody agrees that the textile industry has rarely confronted anything as baffling as the "confusion of the fibers," very little has been done about it. No one can name all the new fibers. Few can think of more than half. Yet the poor long-suffering customer is expected to buy the merchandise!

Isn't there *some* way clearing up the muddle? The Dow Chemical Company says Yes — and in no uncertain terms. In fact, a definite communication concept is built into the new blend. It is simply this:-

a. Tell the consuming public just what the new blend is in a few plain words.
b. Identify the new blend by a distinctive and unmistakable trade mark.

It is the ancient device as employed (to cite only one of innumerable instances) by the old Victor Phonograph Company with the picture of the little fox terrier listening to "his master's voice."

In the case of the 80% Zefran 20% cotton blend, the message is carried in the words:-

BLEND OF BEAUTY

That tells exactly what the blend is. To etch the brand image in the consumer's memory, there is a distinctive and dramatic trade mark showing a beautiful rendering of a classic head — a quick, immediately-communicated symbol of Beauty. This symbol, whether on a hang-tag, a label, a counter display, or newspaper advertising — is an important part of the total concept of effectively publicizing Zefran Blend of Beauty fabrics made in an 80% Zefran and 20% Cotton blend. The consuming public, in our opinion, cannot—and does not — wish for a welter of gobbledygook, confused and confusing terms and claims. The bewildered consumer deserves a break, and Blend of Beauty fabric will answer this need with a built-in quickly grasped, clearly comprehended communication concept of rare beauty and impact.

ANSWERING the NEED for
UNMISTAKABLE IDENTIFICATION
of
FABRIC QUALITIES
for the benefit of the
BEWILDERED CUSTOMER

Watch for
DOW'S
new
Communications
Concept . . . Designed
for Immediate
Identification
of
the Fabric Qualities
of Zefran

She Walks in Beauty

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impair'd the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear, their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

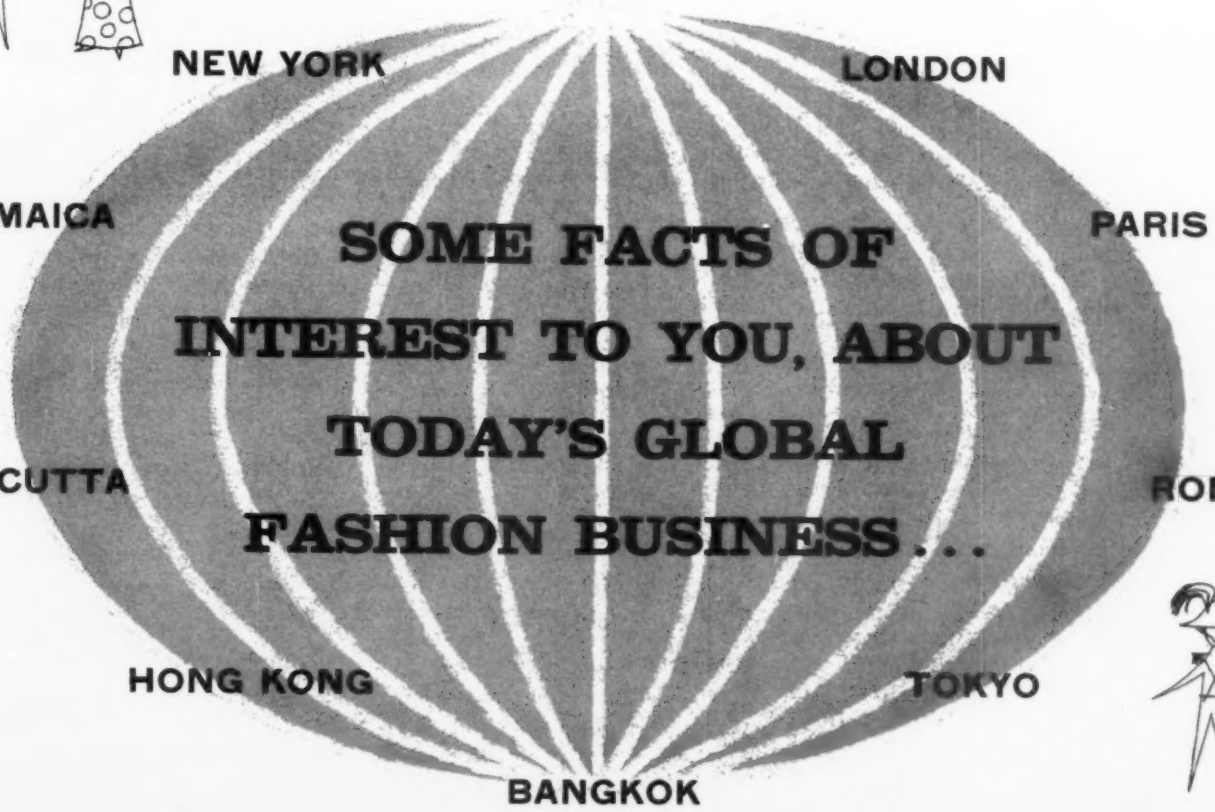
— Lord Byron — 1788-1824

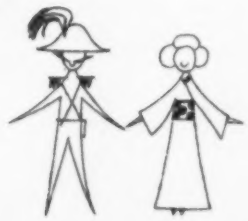
THE

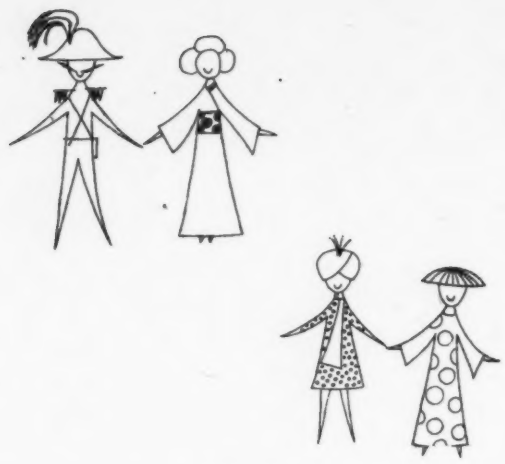
World of Fashion

AND

B·O·A·C







the WORLD of FASHION begins with PEOPLE and PLACES

Jet Travel has brought the world's people and places into closer association. BOAC leads the way in establishing close liaison between fashion and air travel.

IN AN ERA of global air travel, not only are new areas of fashion influence coming into focus, but there comes into existence a natural and mutual interest between an international airline like BOAC and the fashion industry. People who travel by air have a special problem — that of choosing and packing the correct type of clothes for the countries and climate they plan to visit. The advice they need becomes the joint task of the airline and the fashion industry.

BOAC recognized this close and logical association between the two industries in the early stages. Being vitally interested in authoritative advice as a service to their passengers, and the obvious benefits to all concerned of a close liaison between fashion and air travel, BOAC has worked closely with designers and retailers to produce the correct advice on the correct attire required by today's jet world traveler.

International aviation, since the end of the last war, has had a major influence on fashion. First, it brought far distant parts of the world next door. Second, it created a definite need for new blends, weights, and finishes in fabrics that could go through all kinds of climates and countries. It hastened what would have eventually happened. Here was a definite challenge — a challenge that was met by the fashion industry. BOAC, with 40 years of experience gained by operating through all the countries of the world, knew what the passengers required — the textile and fashion industries had the responsibility of producing these requirements.

People had to have clothes that would be suitable for all types of climates and occasions and that could be easily packed in a small amount of luggage. No one wants to spend money needlessly for excess baggage. Clothes were required that were wrinkle-free and easy to care for. Clothes that were appropriate for the various climates. This inevitably had a strong influence on the thinking of the textile and fashion industries throughout the world.

It became evident that the clients of the airline and fashion industries were one and the same, and that they had the same interest in providing these clients with the information they required. It followed that by working closely, these two industries could create an atmosphere which would spell greater sales for both.

Because of the hundreds of inquiries BOAC received from prospective passengers, it was realized there was an urgent need for a definite service on air travel wear and BOAC became the first airline to offer a Travel Fashion Advisory Service to both men and women. This service offered advice not on style but on types of clothes and fabrics most suitable for their itinerary. Through this service BOAC inevitably became closely connected with the fashion industry and the knowledge of this close connection has become one of the basic credos of BOAC's Sales Promotion Department. They are always interested in logical tie-ups with the fashion industry — with stores, manufacturers, and mills and continually encourage the dissemination of helpful information on the availability of the right type of travel-wise clothes and fabrics.

The retailers, who are astute observers of what appeals to the consumer, realized that the public wanted to buy clothes that were travel-wise as well as fashion-wise. One only has to look through a typical large city newspaper to realize this fact. There are scores of fashion and apparel store ads that read "perfect for air travel wear," "perfect for winter travel," "packable," "well-disciplined travelers," etc.

As we enter this greatly expanded age of global jet travel with new areas of fashion influence and inspiration coming into the spotlight, it is important for fashion executives to be in the right place at the right time. The traditional influence of London as a men's fashion center — (and for women's ready-to-wear fashion more recently) has long been accepted. Paris and Rome for the haut couture are well known. More recently in this global air travel era, we have become aware of the popularity of Bermuda, Nassau and Jamaica as birthplaces of resortwear fashions, of the influence of India, Japan and the Orient on our colors and designs.

For these reasons it is vitally important not only that fashion creators know what is going on in these world centers of fashion but to be there in person — at the birth, as it were, of these global fashion ideas. Designers are no longer limited to books, photographs, and costumes for inspiration. With the jet age an actuality, on-the-spot research is no longer a dream. From the architecture, traditional dress, or age-old customs of another race and culture may come next year's colors, designs, or silhouettes.

There are no geographical limits to fashion inspiration. The time lapse too, has been overcome, for world flying is now a matter of hours compared with days, or even weeks, to get any place in the world no matter how distant or remote. Those designers and textile executives who have made it their business to cover these spots in person know that they can usually manage to come home with a profit in the way of fresh inspiration and ideas which mean new and more business.

Subscription Form

AMERICAN FABRICS

ISSUED QUARTERLY—$12 ONE YEAR—$20 TWO YEARS

AMERICAN FABRICS

152 EAST 40th STREET NEW YORK 16, N. Y.

Please enter our subscription for one year.

☐ SEND TO BUSINESS

YOUR NAME

FIRM NAME

ADDRESS

CITY ZONE STATE

☐ SEND TO HOME

YOUR NAME

(PLEASE INDICATE FIRM NAME)

ADDRESS

CITY ZONE STATE

☐ 1 Year ☐ 2 Years

☐ Bill me ☐ Check enclosed INITIAL HERE_____

IF YOU ARE ALREADY AN AMERICAN FABRICS SUBSCRIBER GIVE THIS TO A BUSINESS ASSOCIATE OR FRIEND WHO YOU KNOW WOULD APPRECIATE THIS FINE PUBLICATION

Postage Will be Paid by Addressee

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD

First Class Permit No. 14704, Sec. 34.9, P. L. & R.

AMERICAN FABRICS

152 EAST 40TH STREET

NEW YORK 16, N. Y.

BOAC is a Promotional-Minded Airline

BOAC are leaders, not only in world jet aviation but in promotion: First to recognize the need for travel fashion advice, BOAC was first to arrange the avenues of cooperation to bring this information to the public. This airline is constantly interested in logical tie-ups with the fashion industry, with stores and manufacturers, to better explain how to travel, what kind of clothes and fabrics are available for travel. The story that has to be told by the industry and by the airline is closely aligned.

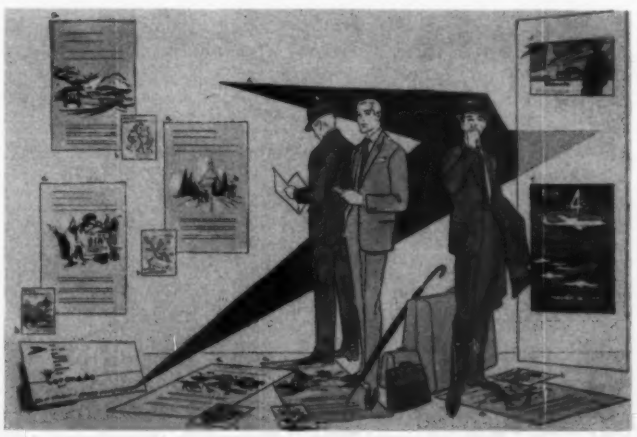
LONDON FASHIONS PRESENTED BY THE FASHION GROUP OF SAN FRANCISCO

To launch London Week in San Francisco, the Fashion Group presented a collection of London's exciting ready-to-wear fashions assembled and accessorized by London's Fashion Editors headed by Mrs. Ernestine Carter of The Sunday Times. Ouida Wagner commentated the show which was flown to San Francisco by B.O.A.C. H. Liebes featured the collection in their San Francisco store during London Week. The black velvet ball gown (at left) by Susan Small, Ltd. and the embroidered satin by Frederick Starke (at right) were two of the collection shown.

BOAC's Travel Fashion Advisory Service

FEW WOMEN ARE BETTER qualified to dispense the data furnished by the BOAC Travel Fashion Advisory Service than Ouida Wagner. To prepare herself for the prodigious commitment (she handles hundreds of inquiries per month), Mrs. Wagner, who is BOAC's United States Sales Promotion Officer, has travelled extensively on BOAC's world-wide routes and has actually tested specially selected wardrobes in order to provide up-to-date and correct information to inquiries from world travellers. From the know-how she has gained from her many flights, suggested packing lists have been prepared for various localities and climates for both De Luxe/First and Tourist/Economy baggage allowances. These, plus many helpful hints on assembling a flight wardrobe, are contained in an attractive booklet called AIR WEAR ANYWHERE. You may have a copy by writing for it.

BOAC AND BERGDORF GOODMAN TELL YOU HOW TO GO TO LONDON FOR A WEEK-END AND WHAT TO PACK . . . The close liaison between an airline and fashion promotion is shown in the Bergdorf Goodman series of Vogue ads, which showed what to pack and wear for a weekend in London via BOAC's Jetliner.



Newspaper mat and window display suggestion for store merchandising used in BOAC's menswear promotion of Coronado (made in Great Britain) fabrics tailored by Schoeneman, of Baltimore.

TEST YOUR GLOBAL FASHION KNOWLEDGE

The Questions

1. *Within the past decade what areas of the Western Hemisphere have emerged as an important testing ground for resort wear fashions?*
2. *Which cities in Europe are musts on the schedule of fashion-conscious executives everywhere?*
3. *Which two important commercial centers in the Orient are within from 20 to 30 hours flying time from the West Coast via BOAC?*
4. *From what other areas in the East have come important trends in fashion and styling?*

The Answers

1. The Caribbean Islands, Nassau and Bermuda and Jamaica in the Winter (particularly during the season of February and March).
2. Paris, London and Rome—to which BOAC/BEA offers a number of convenient and speedy flights.
3. Tokyo and Hong Kong.
4. India, birthplace of India Madras; Thailand; Indonesia.

How BOAC . . . the Global Airline . . . Serves your Fashion Business and Personal Interests

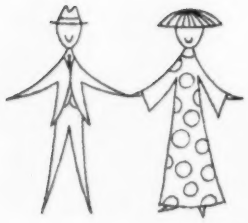
A. BOAC takes you to the source of next year's profitable business.

B. BOAC jets take you there faster, serving 51 countries on all 6 continents.

C. BOAC service is beyond compare. British-trained cabin and ground personnel on all routes.

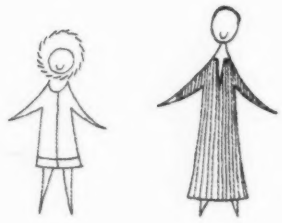
D. BOAC world wide freight service brings the goods to you reliably and quickly. Shipments to and from BOAC's United States gateways—New York, Boston, Detroit, Chicago and San Francisco — can be made over night, anywhere in the world in a matter of days.

E. BOAC cooperates in planning and carrying-through intercontinental merchandising and fashion tie-ups.



FASHION FLYING TIMES

New York to London	6½ hours
New York to Paris	7 hours
New York to Rome	10 hours
San Francisco to Tokyo	22½ hours
Tokyo to Hong Kong	5 hours
New York to Jamaica	4 hours



Part of the thrill of jetting to and from any of these places begins with the attractively decorated BOAC planes — symphonies in color, leaders in the use of new fibers and fabrics. BOAC takes you there in luxury and comfort by the world's smoothest jetliners.

BRITISH OVERSEAS AIRWAYS CORPORATION
530 Fifth Avenue, New York 36, New York

THE
World of Fashion
AND
B·O·A·C

American Fabrics

Presents Its Annual Review of

Outstanding News Events in Textiles for the Year

1959

JANUARY

Cheney Bros., Inc., New York City, bought the machinery and fixtures of J. Rossie Velvet Company, Mystic, Conn. The price paid was $90,000. Paolino Gerli, president of Cheney, will set up a new plant in Clemson, S. C. Cheney still operates the plant in Manchester, Conn.

Textron, Inc., announced the liquidating of its shipping operation. Formed in December, 1957, the company operated the 650-passenger ship, Leilani, and two freighters, Lanikai and Kaimana, between the West Coast and Hawaii. The venture had not been successful.

Johns-Manville Corporation bought L.O.F. Glass Fibers Company. The new operation will be known as Johns-Manville Fiber Glass Co., incorporated in Delaware, and a wholly-owned subsidiary of Johns-Manville Corporation. Mr. R. H. Barnes is the president of the new concern. Plants in the new set-up include those in Houston, Texas; Corona, Calif.; Parkersburg, W. Va.; Waterville, Ohio, and the three plants in Defiance, Ohio, in addition to the research and technical center located there.

Japan stabilized its market in cotton textile sales to the Far East because of the increased competition among Japanese concerns in the area. Restrictions apply to Cambodia, Burma, Ceylon, Laos, Hong Kong, Malaya, Thailand, Singapore, Vietnam, Indonesia, and the Philippine Islands.

The House Dress Institute, New York City, adopted a code of ethics as a guide for manufacturers in dealing with their customers. The code disapproved demands by retailers for delayed payment and larger discounts for anticipating payments; impositions by retailers of charges for service, listing, returns, and other items. Other disapproved practices included demands for contributions to building funds or renovation alterations, free garments for sales, prizes or samples, merchandise at close-out prices, and free metropolitan delivery.

Red China, according to the Cotton Board, London, England, has increased its cotton cloth exports throughout the world, and chiefly at the expense of Japan. Exports by non-Communist nations are about 13% below that of a year ago.

Some interesting figures were announced to the textile and apparel fields by the American Home Laundry Manufacturers' Association. Factory sales of home laundry appliances should total 3,130,000 units, broken down as follows:

1.	Combination washer-dryers	200,000
2.	Automatic and semi-automatic washers	800,000
3.	Wringer washers	800,000
4.	Electric dryers	900,000
5.	Gas dryers	400,000
6.	Automatic ironers	30,000
		3,130,000, total

The Department of Commerce reported that retail stores established a record $200,300,000,000 in sales for 1958. The Department stressed the point that when higher prices are taken into account, the figures do show a drop in the physical volume of goods and services bought by the consumers compared with 1957.

Burlington Hosiery Company developed a method for mass production of full-fashioned hosiery with the seams 35 percent thinner and finer than previously manufactured. This development, it is believed, will bolster the sagging demand for full-fashioned hosiery which has been giving way to the seamless hosiery trade, chiefly in the last two years.

The Amalgamated Society of Lace Pattern Readers, Correctors, Press and Piano Punchers is the smallest union in the world, Hucknall, England. Total membership is fifteen and the work of its members is on piano punchers and corrector pattern work for the lace industry. Their devices are modifications of the piano-punched cards originated by Joseph M. Jacquard for his loom which carries his name today. Up to this time, the smallest union was the United Wool Shawl, Fall and Antimacassar Union in England, with 100 members.

In 1957, Japan had 23.5% of the imports of woolen and worsted fabrics to the United States; Great Britain had 51.7%. In 1958, Japan averaged 32.4% while Britain dropped to 38.7%.

The average weekly wage of the 7 million manual workers in Great Britain is now $30.34 for a 46-hour week of work.

Indian Head Mills of New York City purchased The Linen Thread Company of the United States. The price paid amounts to about $12 million. This subsidiary, The Linen Thread Company, Inc., whose parent company is in England, has plants in Kearny and Paterson, N. J., and Blue Mountain, Ala. The parent company will profit in the deal a little over $4 million.

The Du Pont Company announced grants of $1.2 million to 139 colleges and universities in its annual program of aid to education. The entire amount is to be used on fundamental research, and for the strengthening of teaching science and the related liberal arts.

FEBRUARY

Du Pont announced resumption in its manufacture of Orlon filament on a limited basis. Known as Type 82 Orlon acrylic fiber, it will be used as a textured yarn for use in the sweater trade. The company ceased filament manufacture two years ago. Type 82 is said to be a very dyeable filament, better than any produced to date with regard to dyeability.

British cotton mills in 1958 closed their doors at the rate of two a week. Over 100 plants were liquidated and the weaving industry alone diminished by 30,000 operators. Profits were down over 22% when compared with 1957.

Celanese Corporation of America changed the name of its Textile Division to Fibers Division.

Dauray Textiles, Inc., and French Worsted Company, both in Woonsocket, R. I., merged with the former concern as a unit of the latter. Dauray will continue to make Textralized synthetic and novelty yarns.

Crompton-Richmond Co. announced its new Cotron corduroy, a 50/50 blend of cotton and Avisco rayon with an all-cotton backing. This is the first fabric of this type made from this combination of stock. The rayon

used adds luster, clarity and brightness of color to the material, and drape and hand of the corduroy is improved.

Joseph Bancroft & Sons Co., Wilmington, Del., formed a subsidiary company in Zurich, Switzerland, with J. E. van Heek as manager. The new unit will be concerned with licensing and developing the activities of the parent company in Europe.

Mohasco Industries, Inc., Amsterdam, New York, sold its plant comprising 2.2 million square feet of floor space but will continue its carpet-manufacturing in these buildings under a long-term lease.

The Goodall Vinyl Fabrics division of Goodall-Sanford, Inc., announced its wash-and-wear vinyl fabric for apparel. Known as "Burlskin," the product was developed in the laboratories of Burlington Industries, Inc., the parent company.

Two giant Japanese companies merged into what is said to be the largest trading concern in the world. The new company, Mitsui Bussan Kaisha (M.B.K.), aspires to do $1.5 billion of business in its first year. The company is the result of two offshoots of the prewar Mitsui zaibatsu (combine). There will be 52 overseas branches maintained by the company.

Native Laces and Textiles, New York City, acquired Hayward Lace and Embroidery Company.

At present there are 3,600 dress houses in the United States with 2,200 of these in and around Seventh Avenue, New York City. In 1958 256 million dresses were manufactured worth $1.6 billion at wholesale prices.

Bobbie Brooks, Inc., Cleveland, Ohio, through Bache & Company, New York City, sold 250,000 shares of stock at $11.50 per share. Nelly Don of Kansas City, the largest dress house in the world, sold 52,600 shares of common stock at $12 per share through Stern Bros. & Co., and Barrett, Fitch, North and Company. Thus, these two concerns join a few others in the apparel field which have their stock listed on the Stock Exchange—Fashion Frocks, Inc., of Cincinnati, Ohio; L'Aiglon Apparel, Inc., Philadelphia, Pa.; Mode O'Day Corporation of Los Angeles, Cal., and Wentworth Manufacturing Co., in South Carolina. Rose Marie Reid in Los Angeles, and Jantzen, Inc., Portland, Oregon, swimsuit wear, are also listed on the Exchange.

The Filatex Corporation, formerly a unit of American Viscose Corporation, moved all its equipment and machinery from Roanoke, Va., to its plant in Waxhaw, N. C.

Ely & Walker merged with Burlington Industries and will operate as a unit of Burlington, retaining its name in order to simplify the corporate structure of both companies.

Production of Japanese textiles dropped 10.4% in 1958, the first decrease since World War II. Cotton and rayon production were both down 20%.

A recent meeting of the National Wool Growers Association revealed that $1.3 million will be spent on wool promotion. The money will come from all segments of the wool industry other than independent promotional efforts of mills and manufacturers. This amount is about one-seventh of that expended by the man-made fiber producers on an annual basis.

The Census Bureau statistics pointed to an increase in the average width of man-made and silk fabrics in the broad woven field. In 1947, for example, the average linear yard of silk and man-made fiber fabrics included 1.22 square yards of material; in 1958 it had increased to 1.36 square yards, an increase of 11%.

Italian and Japanese exporters of woolen and worsteds to this country increased from 19% of the total in 1954 to 52% of the total in 1958, at the expense of France and Great Britain.

The men's clothing industry operated at 66% of capacity in 1958 as compared with 76% in 1957. The Clothing Manufacturers Association of the United States, making this report, stated that the decline was because of poor economic conditions throughout the nation during most of 1958.

Cyanamid International, a division of American Cyanamid Co., announced formation of a fibers department to handle overseas sales of its Creslan, acrylic fiber. Eugene J. Lukas named to head the division.

Alonzo F. Bonsall chosen chairman of the Association of Cotton Textile Merchants of New York City. Mr. Bonsall is executive vice president of Joshua L. Bailey & Co., Inc., New York City. W. Ray Bell was re-elected president and Frank M. Leslie, Catlin & Co., was chosen vice president.

Hosiery shipments in 1958 totaled 146,169,940 dozen pairs, a decrease of 0.5% from 1957 when 146,848,191 dozen pairs were shipped. Full-fashioned stockings declined 8.1% while seamless nylon stockings showed an increase of 25%, according to the National Association of Hosiery Manufacturers.

James McCutcheon & Co., the 104-year-old linen store in New York City, sold to Samuel Wechsler, Passaic, N. J. A new corporation bearing the same name will be headed by Mr. Wechsler. The old company was in bankruptcy. McCutcheon's is located at 16 East Fifty-second Street, known as a "Fifth Avenue store" that is not actually on the avenue.

In the span of years, 1947-1957, industrial production in the United States rose 45%; domestic textile mill production declined 2%. In 1947 there were 1,325,000 textile workers; in 1957 the number was 1,007,000, a loss of 24%. During this time, a total of 717 liquidations occurred, whereby many workers had to go into other fields of endeavor, especially in the New England area.

Japan exported 46,759 bales of raw silk in 1958, compared with 73,886 bales in 1957. Silk production reached a new high since World War II, for a total of 332,948 bales.

MARCH

The Vaucanson Mills, established in Port Jervis, N. Y., in 1919, sold to Gerli & Co., New York silk importers. Leon Chariere, vice president of Vaucanson, stated that the new owners will expand the operations of the plant. The output of the mill is chiefly silk dresses and cravat wear.

Max F. Schmitt, president of the Wool Bureau, Inc., announced the Si-Ro-Set permanent pleating and creasing process for men's

trousers and women's skirts and dresses. The method was developed in Australia over a 12-year span of research and experimentation. Several million dollars were expanded in the new product. Dr. Gerald Laxer, director of the science department of the Bureau supervised the development. The process involves putting of creases in all-wool garments by spraying, pressing, and drying. The natural hand or texture of the fabric is not altered. The spray consists of a diluted solution of ammonium thioglycolate. Free technical assistance will be given to manufacturers.

Dobeckmun Company, a division of the Dow Chemical Company, announced that about 13% of the phonograph records sold last year were packaged in polyethylene film.

Textron, Inc., acquired over 80% of the stock of Nuclear Metals, Inc., for an undisclosed sum of cash. The company is an outgrowth of a Massachusetts Institute of Technology project in metallurgy begun in 1942 to work on new materials such as beryllium, uranium, and zirconium. In 1954, the project was set up as a private company and the stock was acquired from the Arthur D. Little Company, Inc., of Cambridge, Mass. Royal Little, chairman of Textron, stated that this purchase is one in a long-range project. At one time Textron was the fifth largest textile company in the United States, but it has diversified considerably within the last few years. The 275 employees of Nuclear, situated in Concord, Mass., make the company the nation's leading independent metallurgical research company.

More than half of the 1958 cotton crop of the United States has been pledged to the government loan program, the largest proportion of loan entries for any crop on record. The total is now about 6.5 million bales.

The American Institute of Decorators announced that the favorite carpet colors are still beige and green, and that wool is still the most popular fiber used in floor coverings.

Cellophane sales reached a new record for sales, 403 million pounds in 1958, 3.3% over the next best year which was 1957. The gain is attributed to increase in pre-packaging and self-service in consumer goods.

A dollar spent in December, 1958, bought 13 percent more textiles than in the 1947-49 period; however, a dollar spent on all "industrial commodities" purchased 21% less. All industrial commodities at the close of 1958 rose to 127.2% of the 1947-49 average but the textile products index fell to 88.6, according to the American Cotton Manufacturers Institute.

There are now 20.5 million spindles in place in the United States. 17.5 million of these are actively consuming 100% cotton. Only 1,660,000 spindles are active on materials other than cotton, while the remainder are idle.

"Avron" adopted by American Viscose Corporation for certain fabrics which are blends of cotton and its XL high-strength rayon staple. These are distinguished from "Cotron" fabrics which are blends of cotton and the regular rayon staple made by the company. The company along with Sun Oil Company created an equally-owned affiliate, AviSun Corporation. This integrated company will manufacture, process and sell resins, fibers, elastomers, surface coatings, and adhesives using olefin polymers or copolymers with other substances. The plant is located in Port Reading, N. J. The company is the second one organized to produce polypropylene; Hercules Powder began their operations in the field more than a year ago. A third group entered the field, a three-way venture. Humble Oil & Refining Company, Enjay Company, Inc., and Spencer Chemical Company joined forces for its plant in Baytown, Texas.

Whitin Machine Works, one of the nation's largest textile machinery producers, bought American Type Founders Company, Elizabeth, N. J. Founded in 1796, the latter concern makes a wide line of letter, offset, and special presses. In addition to textile machinery, Whitin makes shoe machinery, offset duplicators, and other products through subsidiaries.

On the subject of finishing textiles in the United States, three out of every four yards finished is cotton with over half of the finishing done in the South. Three-quarters of all cotton finishing is done in New England and the South. The Middle Atlantic states do more than half of the finishing on silk and manmade fabrics, and three-quarters of the total production comes from New England and the Middle Atlantic states. In the last ten years man-made and silk finishing gained only 0.4% compared with a gain of 10.00% for cotton.

The 1958 output of wool on a grease basis totaled 271.2 million pounds, an increase of 1% over 1957. The Agriculture Department reported that 240.8 million pounds of 1958 were shorn type, compared with 235.5 million pounds for 1957. Pulled wool totaled 30.4 million pounds in 1958, compared with 33.6 million pounds in 1957.

A total of 76,925,300 linear yards of vinyl-coated fabrics was shipped in 1958, a decline of 17% from 1957, and the lowest figure since 1954. Figures from the Vinyl Fabrics Institute and the Rubber Manufacturers Association revealed that 22,092,900 linear yards of pyroxylin-coated fabrics, and 41,668,500 square yards of unsupported vinyl sheeting were shipped, representing declines, respectively, of 18 and 12% from the previous year.

Four million workers in Japan went on strike or began holding rallies and meetings relative to higher wages. Unions of the large, powerful, leftist Sohyo Federation and a few independent unions are involved. The unions demand increases from $5.55 to $8.33 per month and floor wage of $22.22 per month. The average monthly wage for all industry in Japan at the last report was $60.00.

The National Committee for Effective Design Legislation estimated that design piracy in printed motifs amounted to $3 million a year. In the vinyl fabrics industry, plagued by copying since it commenced creating new style and patterns, the piracy amounted to about a quarter of a million dollars a year.

Burlington Industries announced its pin-striped nylon stocking produced by Burlington Hosiery Company. The vertical stripes, about 15 to a stocking, appear to be less than one-sixteenth-inch wide. Striped hosiery is a continuation of the trend toward colored stockings which began in late 1957. Trade estimates give colored hose about one-fourth of the retail market which ran to more than $500 million in 1958.

The International Ladies Garment Workers Union announced it will spend over one million dollars a year for the next two years in a campaign to urge women to buy only dresses with union labels. Newspapers, radio, television, and magazines are the mediums to be used, according to David Dubinsky, president of the union.

Czechoslovakia, Japan, and West Germany are to supply textile machinery to India on deferred payments for the next five years. The machinery includes cards, drawing frames, combers, speed and ring spinning frames; winding, warping, and sizing machines, looms, and cotton waste spinning machinery.

Men's suits, which change very little from year to year and have had no major change since 1870, have emerged with the so-called Flare Line. The Line shows a departure from the tubular, buttoned-up Edwardian type of England, and the more recent Continental Look with its brief, skimpy type of jacket. The Flare Line features sleeve cuffs and cuffless trouser bottoms that apparently have been "taken from" the fin-backs of the new automobiles. Other features include a two-button front with the lower button at the waist and

narrow lapels which roll past the top button; the jacket is of the finger-tip type while side vents are deep, about eight inches in slash and three inches longer than those used in the past. Pocket flaps set on the bias are sickle-shaped and follow the curve of the coat front. The four-button, cuffless sleeve is now passé and has given way to the one-link button on each wide, laid-on cuff. The Men's Fashion Council of London, after much study on the subject, came up with the new Flare Line.

Du Pont de Nemours International S.A., with headquarters in Geneva, Switzerland, organized to handle sales of the three new plants of Du Pont in Europe, located in Dordrecht, Netherlands; Londonderry, Northern Ireland, and Malines, Belgium.

Du Pont developed a new golf ball with a solid nylon center which adds 10 to 20 yards to the average drive. The core is made of "zytel" nylon resin which replaces the conventional liquid or rubber centers. Aside from the nylon core the ball is of standard construction.

National Plastic Products Company acquired the interest of Dow Chemical Company in The Saran Yarns Company, Odenton, Maryland. The manufacturing facilities of Saran Yarns, its research and development departments, are now combined with those of National. Products made by Saran Yarns continue on an accelerated basis, as well as the development work on other manmade fibers.

After 15 months of doubt and dispute over the rich royalty rights in Terylene, the great manmade fiber whose sales are estimated at £15 million a year, ended in the patent office behind the Law Courts in London. Mr. Harold Gilham, Assistant Comptroller of Patents, announced that the Calico Printers Association is to receive a five-year extension of its patent. No appeals are likely in the decision. Calico Association invented the fiber during World War II and took out a ten-year patent and licensed Imperial Chemical Industries, Ltd., to make Terylene. I.C.I., according to reliable sources, spent about £50 million to produce the fiber. The patent ran out in July, 1958, and British Celanese, Ltd., a subsidiary of Courtaulds, Ltd., the largest manmade fiber producer in the world, opposed any possible extension.

Mr. Roger Lee of Calico Association wanted an eight-year extension. However, a five-year extension was agreed upon by the parties concerned in the matter. Incidentally, shares of Calico Printers rose from about 4 shillings per share to 45 shillings in one day. Terylene in 1958 accounted for the best part of Calico's £700,000 income from royalties. Calico is rated as a £30 million company.

Saco-Lowell Shops sold 25 percent of its holdings in Elliott Addressing Machine Company and bought an electronics company, Servo Dynamics Corporation.

The Hoving Corporation acquired Gunther Jaeckel Company, a 57th Street specialty store in New York City and joined Bonwit Teller and Tiffany & Co., under the aegis of Hoving. Gunther Jaeckel was formed in 1949 as a merger of two of the oldest furriers in New York City—C. G. Gunther's Sons and Jaeckel, Inc. The controlling stock in Hoving Corporation is held by General Shoe Corporation which recently changed its name to Genesco to reflect its widely diversified holdings.

Berkshire Knitting Mills, Reading, Pa., formed Berkshire Knitting Mills (Canada) Ltd.

The Crown Colony of Hong Kong refused to set a voluntary quota on its exports to the United States similar to the agreement established between Japan and the United States. Hong Kong contended that it bought $439.56 million worth of U.S. goods and sold $326.35 million worth to this country in 1958 with regard to trade balance.

In 1957 treated cotton made up 20% of the 5.5 billion yards of broadwoven fabrics for apparel. In 1958, according to the National Cotton Council, about 2 billion yards were treated, a rise of about 100%.

Japanese shipments of silk fabrics to the United States totaled 46.26 million square yards in 1958, a new all-time high.

Roxbury Carpet Company, Saxonville, Mass., celebrated its 100th anniversary. The company was incorporated in 1859 by Michael H. Simpson, a pioneer industrialist of New England. At present, Roxbury produces 44 different grades of floor coverings. Three highly modern plants make the floor coverings.

Textile Economics Bureau reported that shipments of nylon yarn totaled 293.1 million pounds in 1958, matching the production in 1957. Cotton still leads the parade of fibers constituting 65.9% of the total shipments. Rayon and acetate showed a total of 20.3% while wool totaled 5.8%. Synthetic fibers had 7.9% of the total.

North Carolina is now turning out slightly more than 50% of all hosiery made in the United States. 53,000 persons are employed in the field, with payrolls amounting to $150 million.

APRIL

Japan now ranks fifth as an exporter of textile machinery in the past four years.

Three former employees of American Viscose Corporation formed Filatex Corporation, bought from the corporation, which was known as the Filatex Division. The new plant is in Waxhaw, N. C., and the machinery was brought there from the Roanoke plant of American Viscose. The triumvirate is made up of H. C. Simpson, M. B. Coleman, and C. G. Wells, Jr.

Browning, King & Co., founded in 1822 to sell men's clothing and boys' wear changed its name to Browning Fifth Avenue. Charles M. Hilton, president, stated that "unfortunately, some years ago, other stores in other cities outside the metropolitan area acquired the right to use the Browning King name. He also stated that the change was made rather than risk impairing the reputation of the concern and to avoid confusion.

The Philadelphia and Reading Corporation acquired Blue Ridge Manufacturers, Inc., Imperial Shirt Company, Marlboro Shirt Company, Boys Tone Shirt Company and other components of Blue Ridge and the S. Rosenbloom Groups. The purchase price was $7 million cash and 175,000 shares of Philadelphia and Reading stock. The acquired companies make men's work clothing and utility and play clothing, and styled sportswear for women and children. Distribution is through chain stores and mail order houses.

Fulton Cotton Mills, Inc., acquired the Continental Gin Company and paid $40 a share for the 292,327 shares outstanding.

The Fiber Glass Division of Pittsburgh Plate Glass Co. named four of the country's top fashion designers to create drapery designs for glass fabrics—Ceil Chapman, Vera Maxwell, Adele Simpson, and Pauline Trigere.

Joseph Bancroft & Sons Co., Wilmington, Del., assigned the trademark "Bancare" to the wide range of fabrics produced by their new non-resinous process wherein cellulosic fabric is transformed into a new fabric with greatly improved easy-care properties. The development of this newest member of the "Everglaze" family of fabrics was revealed recently as Research Project "X."

Colonel Elliott White Springs, president of Springs Cotton Mills, told stockholders in Fort Mill, S. C., that "in 1958 we produced 11% more pounds, sold them for 6% more dollars and earned 8% less than in the preceding year. I have no excuse to offer for this. Some of my competitors increased their production of alibis last year as much as 35%. Maybe I sold our goods too cheaply. It is always our policy to take care of our customers. We have been doing this for years. Maybe I did not gamble enough in cotton with your money. I have always tried to avoid this."

Samuel Lehner, a vice-president of Du Pont, suggested four steps that would save industry in the country from a losing fight with foreign competition. These follow:

1. A tax structure to encourage industrial growth and expansion.
2. National policies to encourage the modernization of industrial plants and increase their efficiency.
3. Strengthening of the patent procedure and system.
4. Tariffs applied selectively to place foreign-made products on an even footing with U. S. goods.

Mr. Lehner said that undercutting of domestic producers would threaten the defense potential of the United States, restrict its scientific progress, and reduce job opportunities for workers here; promotion of the growth of other free nations without jeopardizing our own strength should be done with care and forethought.

Sidney S. Korzenik, executive director and counsel for the Knitted Outerwear Association, in a review of the industry at its 41st annual meeting reported that present shipments of sweaters and swimsuits are now at a record high. Men's sweaters are about 67% ahead of the production in 1958.

Celanese Corporation of America announced that all deniers of bulked acetate will be sold henceforth under the trademark of "Celaloft." The product is used in drapery, slipcover, and upholstery fabrics. The yarns are characterized by a "dry" or wool-like hand, duller colors, and in fabrics made of solution-dyed yarns a subtle change is noted in the appearance of color.

Pace is the name for a new upholstery line of United States Rubber Company. The line features a non-repeat random vinyl motif on fabric, with a silver print which accents the random design. The line is an addition to the company's well-known Naugaweave line.

United Nations in a report on the 1958 textile output stated that world textile output declined 5% from 1957. The report stated also that over-all volume of all goods has doubled since 1938.

The Census Bureau reported a reduction of 2 ounces per square yard in average weight of woolen and worsted fabrics, from 10.1 to 8.1 ounces per square yard, in a span of the last twenty years. The yearly total of woolen fabrics declined in this time from 15 to 4% of total annual production.

Sir David Eccles, president of the Board of Trade, told the British textile manufacturers that he would like to know "if you are doing as well as some other industries abroad." Sir David added that he did not think they were doing as well.

Japan, facing excess textile capacity, scrapped 29,600 spun rayon looms and 22,200 filament rayon looms. One of the largest mills in Japan, Kanegafuchi Spinning Co., Ltd., has cut wages and reduced operations. 30% of its looms and 20% of its cotton spinning equipment have been affected.

MAY

Montecatini's new polypropylene fiber, Moplen, which has been much used in Italy, is to be licensed in France where Pechiney and the Société Normande de Matières Plastiques will be the producers. Snia Viscosa will likely set up a Lilion nylon yarn plant in Russia, and Marzotto of Valdagno, Italy, began exports to East Germany.

Farbwerke Hoescht unveiled its polyester finish for woven goods in Frankfurt, West Germany. The finish is said to preserve the supple textile feel and to cost 2 to 3.5 cents a yard extra. Older anti-static finishes often have a hard feel which prevents their use on certain materials.

The Silicones Division of Union Carbide Corporation announced its new process for dyeing glass fabric. The advance was brought about through the cooperation of Gagliardi Research Corporation, East Greenwich, R. I., and J. P. Stevens & Co., Inc. The latter is the first licensee for the method. The chemicals used in the dyeing process, known as "Silarama," are rather limited at present but should be available in quantity very soon. The process involves the use of a chemically reactive silicone that "ties" the dye to the glass fiber.

Botany Industries, Inc., formerly Botany Mills, announced the election of Rear Admiral John J. Bergen, U.S.N.R., retired, as a director.

Russia reported that there were 116,600,000 sheep and goats in the nation, a rise of 10% in the past year.

J. P. Stevens & Co., Inc., purchased the defunct Green River Mills, Tuxedo, N. C., and will soon be at full personnel capacity of 300 employees for the manufacture of combed cotton yarns for hosiery, thread, and the weaving industry. This is now the 46th plant operated by the company.

Pauline Trigere, New York dress designer, received the annual Cotton Fashion Award, the industry's annual accolade to the designer chosen as the exemplifying the best high-fashion use of cotton during the year.

Reeves Brothers, Inc., and The Electric Storage Battery Company formed the new ESB-Reeves Corporation, incorporated in Delaware. The jointly-owned company will use the technology of both parent companies to make it possible to expand the development of plastic microporosity for new end uses. Reeves announced that work is well under way to apply microporous materials to such items as coverings, infants' wear, military apparel, rainwear, and sponge-type materials.

The Corduroy Council of America announced that 11 new members have joined the Council. Up to this time, membership was limited to producers of corduroy, but because of widespread promotional activities of the Council it was deemed wise that the entire corduroy industry should benefit in the program. The new members all supply greige goods to the trade, and include Avondale Mills, Dan River Mills, Dundee Mills, Exposition Mills, Greenwood Mills, Jefferson Mills, Leslie Catlin & Co., Monarch Mills, Scottdale Mills, Spartan Mills, and Whittier Mills.

Golden Caprolan is the name of the new nylon tire yarn developed by Allied Chemical Corporation. The yarn is used in casings for passenger cars, trucks, buses and off-the-road equipment.

Textile mills in this country during 1958 produced more than 11.5 billion linear yards of apparel fiber goods, including cotton, wool, silk, and manmade fiber fabric. Excluding automobile tire fabric production, the exact figure of 11,607,099,000 linear yards was off 4.1% from 1957 and down 7.2% from the average production in the decade 1948-1957. John L. Severance, association secretary of the Association of Cotton Textile Merchants of New York City, in the annual "Ten Years of Broad-Woven Fabrics" stated that the 1958 showing was the lowest of a decade with the exception year of 1949 when only 10,-923,102,000 yards were produced.

J. Kenneth Sexton elected chairman of the board of the Wool Bureau, Inc., to succeed H. J. Wardell, chairman of the New Zealand Wool Board.

The New York Board of Trade for the first time since 1873 left the City Hall area and went into new quarters at One Liberty Street.

The British Government announced its five-year plan of public aid for the Lancashire cotton textile industry, hard pressed in recent years by the low-price competition from Hong Kong, India, and Japan. The cost will be £30 million ($84 million). Sir David Eccles, president of the Board of Trade, in view of past developments which have been wreaking havoc with the cotton industry, told the House of Commons that the first aim of the project is to remove the surplus capacity of the industry and then to re-equip it on really modern lines. The government is to contribute two-thirds of the cost of removing surplus machinery and one-fourth of the modernization costs. Actually hundreds of textile plants have been closed in recent years. Sir David also stated that he will urge the United States Government to reverse its cutback of American low-duty wool imports. Although it is recognized that the United States Government had tried to meet the difficulties of British exporters of good quality fabrics, Sir David stated that the net result has been disappointing because what has been done in this respect has been outweighed by the reduction in the quota as a whole.

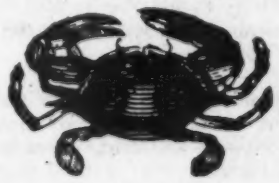
Lester Martin, President and Board Chairman of Bates Manufacturing Company, Lewiston, Maine, died in his sleep in his home, 1185 Park Avenue, New York City. Mr. Martin was 52 at the time of his death. He gained control of Bates by obtaining majority stock interest in 1955 and became the president in 1957. Albert M. Armitage, a director of the company since 1945 and senior member of the board, was chosen to succeed Mr. Martin. The new chairman is also president of Coffin & Burr, Inc., Boston investment concern.

Halbert M. Jones, President of Waverly Mills, and past president of the American Cotton Manufacturers Institute, listed four points by which the textile industry in this country is handicapped by government policies and programs. These points are as follows:

1. The rising power of Red China which forces its textiles on world markets at whatever level or price is necessary to obtain its objectives.
2. The rise of nationalism of under-developed areas of the world coupled with a drive to develop industry rapidly.
3. Restoration of industrial production to highly efficient levels in the war-ravaged areas of Europe and Asia, thereby removing the United States as the only nation producing certain commodities.
4. The inflationary rise of production costs in this country to a point where it is no longer competitive with other industrial nations of the free world. Tariff reductions, foreign aid, and agricultural policies were instituted by the government and Mr. Jones stated these inadequacies can be corrected only by the government.

Four U.S. textile machinery manufacturers returned from Russia where possible sales of machinery to Russia were discussed. Representatives of Whitin Machine Works, Crompton & Knowles, James Hunter Machine Company, and Rodney Hunt Machine Company made up the team. The Russians are interested only in the newest, most modern textile machinery since they are planning a gigantic expansion in the field of textiles.

For the third straight year President Eisenhower imposed import restrictions on woolens sent to this country. The "breakpoint" was set at 13,500,000 pounds, down 700,000 pounds from last year. Tariffs for the first 13,500,000 pounds are 30 or 37.5 cents a pound plus 20% or 25% of value, depending on the particular fabrics. After this quota is exhausted the rate will go to 45%. For the special quota



of 350,000 pounds of high-quality fabrics, the rate will rise to 30% instead of 45 percent. The special tariff quota was invoked by the President under a reservation in the multination tariff-cutting agreement adopted in Geneva in 1947.

The Agricultural Research Service of the Department of Agriculture developed a new chemical treatment that makes cotton fabrics more resistant to rot and weather than formerly. Awnings, tarpaulins, tents, and other outdoor cotton fabrics will benefit from the treatment.

The treatment is based on the use of a water-soluble acid colloid of methylolmelamine, a chemical well known for its resin-forming qualities. The resin penetrates the outer portion of the fiber cell wall to become a part of the fiber rather than merely a coating. It thus makes the cotton virtually immune to mildew and rot. In tests using soils containing fabric-destroying bacteria, untreated cotton was in shreds after one week, while the treated cotton retained 100% of its breaking strength after a 21-week soil treatment.

Mr. Ben Johnson of Spartan Mills stated that the textile industry, if it is to survive, must get real value depreciation standards. He stated that the greatest menace to America today is the domestic tax problem. Inadequate depreciation allowances, the instability of the dollar, and the high tax rates are also grinding the life out of our free enterprise. It is not possible for a normal, average business to produce enough capital, before or after taxes, to provide incentive for the survival of our system. In addition, the so-called "progressive" income tax system is immoral, and this immorality is being tolerated by the government because the need for revenue is so great.

India, because of the effect of Nigeria ending import curbs on Japanese textiles, has only 87% of its cotton spindles and 91% of its looms actually running at the present time. Nigeria had been a very good customer of India up to the time of the ending of the barrier.

Air Reduction Chemical Company is now offering imported vinylon fibers (polyvinyl alcohol fibers) in staple and tow forms because of its acquisition of the rights in the United States of the Kurashiki Rayon Company, Ltd., of Japan. Applications of vinylon include industrial fabrics, blankets, knitwear, nonwoven fabrics, thread and upholstery. The fiber is called Vinylon.

JUNE

Standard Products Corporation announced its new nylon typewriter ribbon, Super-Sharp 2,000. Made by the Burlington Industrial Fabrics Corporation, the ribbon is designed to produce print-like work. It is free from lint, and eliminates type-face clogging. This very thin ribbon is such that almost three times as much coil may be set on the standard typewriter spool compared with the conventional present-day types.

Total fiber consumption for 1958 on a per capita basis dropped to 33.9 pounds, the lowest per capita consumption since 1938. Since 1940, consumption below 40 pounds has occurred only five times—1949, 1954, 1956, 1957, 1958. For the five years, 1954-1958 consumption averaged 37.2 pounds per person per year, the lowest five-year average since the late 1930's.

60,000 textile workers in New England received a 10-cents-an-hour wage increase, the first rise in three years. Cotton and rayon workers now receive a minimum of $1.51 per hour while woolen and worsted workers rose to $1.65 an hour.

Edwin Wilkinson was named president of the National Association of Wool Manufacturers. Mr. Wilkinson has been with the association since 1933 and its executive vice president since 1952.

Henry E. Bolte, premier of the State of Victoria, Australia, urged wool growers there, as well as throughout the world, to join hands

with the manufacturers of manmade fibers in the promotion of blends rather than to push only all-wool fabrics. Mr. Bolte said that wool consumption would increase because of finer fabrics possible from blends, and that American fashions in men's wear which have a great influence on men's clothes in Australia would also tend toward increased fabric consumption from blended fabrics, not only in his homeland but world-wide in scope.

USF-Aspinook Division, Adams, Mass., and Hartsville, S. C., formerly of List Industries, is now a part of Glen Alden Corporation following the merger of List into Glen Alden. Mr. Albert List is president of Glen Alden, which has over 10,000 stockholders and assets of $132 million.

The per capita debt for the 180 millions of the United States has reached $1,320. Debts of all types, including those of government at all levels, and corporations hit a total of $770,200,000,000, a new record, and a rise of $34 billion over 1957. On a per capita basis these figures come to $4,290.

New York City is still the foremost manufacturing city in the United States. There are 900,000 production employees in about 40,000 plants in more than 300 industries. There are 30,000 wholesale concerns and 100,000 retail outlets. Its securities transactions are over $1 billion annually with 38 banking offices servicing the businesses. 150,000 establishments provide services of all types to the metropolitan area. 1,200 large companies have their main offices in the city.

New York is a citadel of small businesses, most of which operate in rented quarters. By preference many sub-contractors and outside services are used for many operations. The average annual payroll of all companies in the city is about $100,000 and the average worker

wears a white collar or a printed dress on the job. 1,500 new corporations are set up each month, and of these 300 are for new entrants in the manufacturing field. The resources in manpower have done more than anything else to give New York its preeminent position in manufacturing and as a clearing-house. Workers, students and housewives are most willing to take secondary employment and off-hours work in this beehive of industry and work. In the recession year of 1958, insured unemployment rose 92% in the nation, and less than 55% in New York City. Total jobs in the city declined only 1.2 per cent. By and large, New Yorkers want to work and do work.

Eastman Chemical Products, Inc., changed the name of its Textile Division to the Fiber Division, to be supervised by John R. Sherrill, director of the Marketing Division of the company. The Eastman family of fibers include Estron acetate yarn and filter tow, Chromspun color-locked acetate, Verel modified acrylic, and Kodel polyester fiber.

Chicopee Manufacturing Company acquired the assets of Refined Products Corporation, Lyndhurst, N. J., processor of chemicals and resins for industrial and agricultural uses.

Final official figures for 1958 show that the cotton crop amounted to 11,512,000 bales of 500 pounds per gross weight bale. Farm value was $1,907,000,000. Acreage involved was 12,379,000 acres. In 1957, the crop was 10,963,680 bales with a value of $1,625,000,000.

The United States ordered one-half million dollar's worth of printed cotton flannel from Formosa. Yardage required totaled three million.

Figures just revealed by the Census Bureau show that the value of mill products at the end of 1957 amounted to $2,268,601,000 compared with that 1956 figure of $2,315,234,000. Apparel and related products from $1,726,057,000 in 1956 to $1,713,463,000 in 1957.

Sales for Father's Day on June 21st exceeded $350 million with an average of $9.21 being spent on "father." Better promotion was given as the reason for the rise in paying tribute to "the head of the family."

As a result of the British Government program for a compact textile industry to cope with modern improvements in textile mills, many Lancashire plants are expected to close their doors, chiefly single-unit concerns. This is because after totaling their assets and adding compensation they will obtain for scrapping of machinery, the mills do not find themselves in a sound position. This despite the government plan to pay two-thirds and a statutory levy in industry to supply the remaining third for the machinery scrapped. The plan will work hardship on many of the textile mills concerned.

Nylon filament yarns for tire cord and tire fabrics showed an appreciable gain in 1958. Cotton consumption was down by 10 million pounds and filament rayon by 75 million pounds. Total consumption dropped from 462 million pounds in 1957 to 381 million pounds in 1958.

Ames Textile Corporation completed its merger with North Star Woolen Mill Company into its wholly-owned subsidiary, the Maine Spinning Company.

The old situation that causes inflation is at work in the cotton textile market—demand is good but supplies are short, prices are high and going higher.

Darvan Type X-7 is the name of improved Darvan fiber as announced by B. F. Goodrich Chemical Company. Better dyeing properties and washfastness in the newer shades, including black, feature this new fiber.

As of December 31, 1958, there were 703,033 woolen spindles and 636,096 worsted spindles in place, a decrease of 6% and 11% respectively compared with figures of that date in 1957.

The House of Dior, Paris, showed its fashions and wares in the French Embassy in Moscow for the first time. The Russians seemed to be disappointed because none of the models were garbed in "working clothes" which seem to be so dear to the Soviet Chamber of Commerce which sponsored the showing.

Avondale Mills, Inc., Sylacauga, Ala., acquired the nonwoven operation of Buck-Felt, Inc., Siluria, Ala. The former's Plastavon production will increase by 50% with the addition of the Curlator random-webber to its carding department.

Georgia Textile Manufacturers Association, Inc., is the new name of the former Cotton Manufacturers Association of Georgia.

Vycron is the name of the new polyester fiber of Beaunit Mills, Inc. It comes in filament yarn, staple, tow, and direct spun yarn, from its mill in Elizabethton, Tenn.

Russeks, one of the old-time, exclusive stores on Fifth Avenue, New York City, closed its doors.

Chase Manhattan Bank reported that seven out of ten families in the United States have incomes between $3,000 and $15,000, the group which makes up the "heart" of the consumer market, the people who mean high sales to industry. Consumers spend about 94% of after-tax income and save about six per cent.

Toho Rayon Co., Ltd., unveiled in Tokyo the first woven and knit goods made of Alon, acetylated high-tenacity viscose rayon staple. The name, Acetovis, used for the early development work on this fiber has been replaced by Alon as a name. Constructions run from sheers to coatings. The fiber is said to be ideal for blends.

The Federal Trade Commission, Washington, D. C., announced its findings under the Textile Fiber Products Identification Act. The Act which is made up of 45 Rules is to "protect producers and consumers against misbranding and false advertising of the fiber content of textile fiber products, and for other purposes." Incidentally, one tag and label manufacturer estimated that more than 10 billion new tags and labels will barely supply the initial needs of the textile industry.

The Hartford Rayon Company, a division of Bigelow-Sanford Carpet Co., Inc., changed its name to Hartford Fibres Company.

Glas-Kraft, Inc., Lonsdale, R. I., bought the Slatersville finishing plants at North Smithfield, R. I., from The Kendall Company, Boston, Mass., the former owner.

Fourteen exporting nations in the Free World have been underpricing United States cotton in world markets, causing a drop of 50% in our exports in the last year. Particularly cited for undercutting the price are British East Africa, Egypt, El Salvador, Greece, India, Nigeria, Mexico, Pakistan, Peru, and Turkey.

Speaking before the National Association of Wool Manufacturers, Norman Winder, President of Woolens & Worsteds of America, Inc., stated that "the American public must be made aware that an import label on woolens and worsteds does not indicate superiority to American-made wool products." Mr. Winder stressed the need for a better effort in promoting and publicizing the latest developments and fine quality of American-made wool products.

United States Rubber Company, Footwear & General Products Division, announced Roya-

lene. There six types of polyethylene and polypropylene fibers at present. Royalene is made for ends uses which require special characteristics. It comes in flat, oval, ribbon, and round shapes. Sizes run from 6 to 35 mils; and in six colors.

William K. Love, Jr., partner in the brokerage firm of Anderson, Clayton & Fleming, elected president of the New York Cotton Exchange. W. Brewster Southworth, of Nichols & Co., Boston, Mass., made president of the Wool Associates of the Exchange.

The first of all natural-fiber suits weighing less than six ounces per yard made their appearance. Eagle Clothes, Inc., New York City, announced the suiting which is composed of 80% mohair and 20% cotton.

Du Pont opened its new cellophane plant in Tecumseh, Kan. Production is 50 million pounds annually, wages and salaries total $3 million, while the purchase of goods and services in the state will be about $2 million a year.

Nopco Chemical Co., Inc., acquired all capital stock of Jacques Wolf & Co., Clifton, N. J., in a cash transaction, reported to be in excess of $3 million. Nopco will operate the plant as a wholly-owned subsidiary.

Von Kohorn International Corporation will build a multi-million-dollar synthetic fiber plant in the Soviet Union. The plant is expected to be in operation by late 1960.

Genesco, formerly known as General Shoe Corporation, now operates sixty companies and 650 retail stores. Genesco owns or controls Gunther Jaeckel Company, and through subsidiaries Bonwit Teller stores through Hoving Corporation, Henri Bendel, and Whitehouse & Hardy stores. Hoving controls Tiffany & Co., New York City. Total sales of the company are about $125 million.

Textron, Inc., acquired Shafer Custom Engineering Co., Inc., Burbank, Cal., makers of remote control systems for automated radio station operation.

The National Labor Relations Board had its busiest year in 1958. 16,748 cases were filed—5,410 out of a record 9,260 in unfair labor practice charges, including 1,998 filed against labor unions. Some of the major findings of the board include:

1. More and more elections are being contested,
2. More eligible employees are voting in elections,
3. Unions are going after the smaller companies,
4. Unions lost a greater percentage of elections than ever before.
5. For the first time in four years, more than 50% of the elections involved less than 30 employees.
6. Unions won 61% of the elections in 1958.
7. The drop in consent-elections likely means that more and more people realize they have a right to fight for a free company.

In 1958, manmade fiber fabrics exports were 157 million yards, a drop from 171 million yards in 1957.

General Aniline & Film Corporation announced its new fiber, Nylon 4. Based on pyrrolidone, an acetylene chemical, the fiber may foreshadow the advent of General Aniline as a fiber producer.

Chemstrand Corporation celebrated its tenth anniversary. The company was chartered on May 16, 1949. Assets of Chemstrand total $250 million, employees total 9,000 persons and sales are about $175 million, with taxes about $18 million. Plants are located in Decatur, Ala., and Pensacola, Florida.

The Department of Agriculture set subsidy payments of 25.6 cents a pound on wool marketed during the 1958 period—April, 1958—March, 1959. Wool growers, incidentally, averaged 36.4 cents per pound, grease, the lowest price since 1941. Thus, growers re-

ceive 62 cents per pound, the level set as the incentive level to encourage farmers to produce wool. This incentive payment will come to 70.3% of the dollar returns each producer received from the sale of shorn wool during the year.

Catlin Farish Company, manufacturers of woven mattress tickings, became an integrated division of Burlington Industries, Inc.

Only 50 counties produced more than half of the nation's cotton crop in 1958, accounting for 6,021,313 bales or 52.7 percent of the total. Most of the counties were in Texas with Arkansas and California having six leading counties with three in Arizona, Mississippi, Missouri, and New Mexico. Fresno County, Cal., led all counties with 438,031 bales.

H. K. P. Wood, long-time Chairman of the International Wool Secretariat, severed his connections with the organization. His resignation came as a complete surprise and astounded wool interests throughout the world.

The Board of Health, New York City, issued a ruling requiring retailers to affix a warning label to every plastic bag in the city of a certain length and thickness. The ruling applied to dry-cleaning establishments, grocery stores, department stores, and specialty shops, among others. Since January about 65 deaths have been reported.

The new address of Dan River Mills is 111 West 40th Street, New York City.

Berkeley Mills' printcloth production is now being sold by J. P. Stevens & Co., The Balfour, N. C., plant is owned by Kimberly-Clark Corporation, Neenah, Wisc., and has 1,000 looms and 52,000 spindles.

Carbic Color & Chemical Company changed its name to Carbic-Hoechst Corporation. The Dyestuff Division is at 451 Washington Street, New York City, and the Pigment Division is in Warwick, R. I. The company was organized in 1881 under the name of C. Bishoff & Company. The name, Carbic Color & Chemical Company, was first used in 1921. The main factory of Farbwerke Hoechst AG in Frankfurt-Hoechst, West Germany, was organized in 1863, and its subsidiary, Napthol Chemie Offenbach, was founded in 1842.

The first major rise in the cost of lower-priced men's shirts in seven years announced by Manhattan Shirt Company, New York City. A $4.00 shirt now costs $4.25. Recent pay rises to union workers was given as the reason for the price boost.

Central Mill Supply Corporation, Lowell, Mass., bought all the machinery, equipment and supplies of the St. John, New Brunswick, plant of Canadian Cottons, Ltd., Montreal, Canada. Central will discontinue operation of the plant and will sell all of its purchase, piecemeal or in entirety.

Chadbourn Gotham, Inc., purchased controlling stock in the Davenport Hosiery Mills.

Comer Machinery Company, Atlanta, Ga., acquired Grantville Mills, a cotton producer, through a stock purchase. Comer, in turn, concluded a long-term lease for the properties of Flagg-Utica Corporation, which will operate the plant for its own consumption. Grantville will be thoroughly modernized.

Stock of Kendall Company admitted to trading on the "Big Board" of the New York Stock Exchange, under symbol of KEN.

M. Lowenstein & Sons, Inc., in one day, recently, sold 12 million yards of cloth valued at about $5.5 million with no order for more than 500,000 yards, indicating the great number of orders received.

JULY

Mack Kahn reacquired Flexees, Inc., foundation garment and swimsuit manufacturer. Mr. Kahn founded the company in 1919 and served as president until 1957, when he sold his interest to Botany Industries, Inc., and became inactive. The brandname, Flexees, was coined in 1931. The company under his aegis will be expanded.

A realignment of the Research and Development Department of American Viscose Corporation resulted in the formation of a Polyolefin Department for action in stereo-regular polymers, films, and fibers. Polypropylene fiber development is assigned to the new unit.

Chemstrand Corporation employees in the Pensacola, Fla., plant completed 10 million man-hours without a lost-time injury. This nylon plant has been an eight-time winner of the National Safety Council Award of Honor, the highest recognition given by the Council.

Easthampton Rubber Thread Company bought the rubber thread division of Woonsocket Rubber Company, Woonsocket, R. I. The Massachusetts company gave a new name to its new plant, Ames American Company.

Kayser-Roth, Inc., acquired controlling interest in Phoenix Hosiery Company. Phoenix will operate as a separate division.

The Department of Agriculture announced that 15,890,000 acres were planted for cotton this year, an increase of 28% over 1958, and 3,511,000 acres. About 12,712,000 bales are expected when picking time arrives.

Melvin E. Dawley elected president and chief executive officer of Lord & Taylor, New York department store, to succeed the late Miss Dorothy Shaver. Lord & Taylor is a unit of Associated Dry Goods Corporation. The

store was founded in 1826 by Samuel Lord and George W. Taylor and was incorporated in 1904. Associated has eleven divisions and operates thirty stores throughout the country.

The Amalgamated Clothing Workers of America, long in the forefront for free trade, asserted at its meeting in Montreal, Canada, that the men's clothing industry in the United States and Canada was definitely threatened with destruction because of the flow of imports from Japan and Hong Kong. Jacob S. Potofsky, president of the 275,000-member union, suggested legislative controls be set up over goods produced under "sweat-shop conditions" in the Orient. Mr. Potofsky's announcement attracted attention because of the fact that the union has been in the vanguard of labor support for the Eisenhower Administration's reciprocal trade policies. He also stated that the present attitude of the union implied no retreat from its basic advocacy of reciprocal trade. One of the reasons given for the present stand is that the apparel industry has become very vulnerable because the share of the consumer dollar allocated to purchases of clothing has declined steadily since World War II. Mr. David Dubinsky, president of International Ladies Garment Workers Union, and Alex Rose, president of the United Hatters, Cap and Millinery Union, supported the action suggested by Mr. Potofsky.

The textile industry this year is consuming fiber at the rate of about 20% above the average for the 1954-1958 business cycle, and about 18% above the 20-year span of 1939-1958. In 1949, industry profits were 4.0%; 5.0% in 1950; 3.9% in 1951 compared with a low in 1954 of 0.9%. 1955 return was 2.6%, which was also the figure for 1956. 1957 return was 1.9%.

The Bureau of Census reported production of woolen and worsted fabrics in 1958 was down 8.1% from 1957, and 16.6% from 1956. In 1958, production was 270 million linear yards, compared with 294 million in 1957, and 324 million in 1956.

The British Board of Trade entered into a five-year plan in textiles with the Soviet Union, 1960 to the end of 1964. Britain will do the following for Russia during this time:

1. A polyacrylonitrile-fiber plant, capacity 15,000 tons annually.
2. A high-tenacity-rayon tire-cord plant, capacity of 50 tons every 24 hours.
3. An acetate-filament plant, capacity of 5,100 tons annually.
4. An acetate-staple plant, capacity of 20,000 tons annually.
5. A plant for AH salt, and 6,6 nylon, capacity of 10,000 tons of nylon annually.
6. 150 twister frames for producing elastic yarns
7. A spinning, weaving, and finishing mill for manmade fibers.
8. A mill for continuous polymerization of caprolactum, capacity of 12 tons per 24 hours.
9. A single large plant for production of AH salt.

Russia plans to import from Britain a total of $980 million and $1,120 million worth of capital equipment under the plan.

American Enka Corporation, second largest manufacturer of rayon in the United States, as well as a substantial manufacturer of nylon and Tyrex tire cord yarn made of viscose rayon, celebrated its thirtieth anniversary. Its first plant began operations on July 1, 1929, in Enka, N. C. Enka also announced its Enka Fiber 500, a cellulosic fiber which enables the production of fabrics of low shrinkage that are also Sanforized.

The strike at the Harriet-Henderson Cotton Mills, Henderson, N. C., which began on November 16th, 1958, has cost textile workers over $2 million in lost wages, and the bill rises at the rate of $59,000 each week. Cost to the TWUA has been one-quarter of a million dollars in support of the striking locals and to the mill more than $400,000.

Prices received by wool growers for the 1958-59 season were the lowest in 17 years; the average price for shorn wool was 36.4 cents a pound, down from 53.7 cents in the previous season and the lowest since 1941. Weakened prices overseas was given as the cause of the decline.

More than 300 employees of Cherokee Textile Mills, Sevierville, Tenn., signed petitions directed to Congressman urging united action and opposition to the foreign aid program. This is the first time that a protest has been registered by workers in a Southern industry.

Mr. Edwin Wilkinson, President of the National Association of Wool Manufacturers, stated that Federal labeling laws are just as likely to mislead the consumer as to help. More than mere fiber content controls ultimate product quality, he stated. The need suggested is for a new approach to labeling, one that recognizes fiber label limitations, one that will reduce the current burden and expense and one that will not tend to hoodwink the public.

Dr. George Wham, Textile Director, Good Housekeeping Institute, New York City, stated, that according to a very searching survey, the major problem of clothing care today is how to hide or eliminate wrinkles. Ironing is the most disliked task of all household work according to 42% of the housewives who answered the questionnaire. He believes that the little or no ironing idea is the basis for the present $6 billion wash-and-wear industry.

Sidney S. Korzenik, attorney, representing 35 apparel trade associations, stated that the state's right to tax out-of-state corporations will place serious burdens on the apparel industry, already operating on very thin profit margins. A number of such decisions, upheld by the Supreme Court, will have a decided impact on the apparel industry which is made up of a great many small enterprises.

Horizon Trading Company, subsidiary of Philadelphia Carpet Company, signed agreement to import 2 million square yards of carpeting from Japan during the year. Prices are from about $8 to $10 per square yard, about 25% below comparable domestically-produced goods.

Australia will ship 200,000 lambs a year to this country, shipped alive since the market for freshly-killed meat is better than for the refrigerated type. The first shipment under the agreement came to the Port of Los Angeles this month.

Current membership in the American Institute of Men's and Boys' Wear is now composed of 1,100 textile-garment concerns and 300 retailers. Public relations and advertising have been increased to considerable degree.

The Wool Bureau, Inc., published some very interesting figures on the woolen and worsted situation in the United States. Their findings follow:

1. A 40% increase in wool apparel consumption for the first half of the year compared with 1958.
2. The United States will have to increase wool imports by 15% for the rest of the year to meet the demands.
3. Apparel wool manufacturers consumed 111 million pounds as against 88 million pounds in the first half of 1958.
4. Present supply is 174 million pounds, 84 million pounds short of consumption.
5. Wool consumption has increased 20% while worsted consumption is 50% higher when compared with the first half of 1958.
6. Men's suits are 20% higher in production for the half year compared with the same period in 1958.
7. Fuller utilization of mill capacity has been caused by the drastic reduction in spindles and looms within the last few years:

   A. 1949....1,836,700 worsted spindles; 1959....636,000 spindles.
   B. 1949....1,263,000 woolen spindles; 1959....598,000 spindles.
   C. 1949....35,444 woolen and worsted looms in place; 1959....17,310 looms.
   D. 1958....Woolen cloth imports were 23,200,000 yards; in 1959 for the first half year the total was 28 million yards.
   E. Italy is the leading exporter of woolen and worsted fabric to this country—9.5 million square yards; United Kingdom shipped in 9.3 million yards, with Japan's total of 6.8 million square yards for the first half of the current year.

"Dacron" Type 61 is the polyester staple of Du Pont specifically designed for industrial uses requiring the physical and chemical properties of conventional Type 54, plus high shrinkage. In presence of hot air or hot water, Type 61 shrinks about 45%, thereby making it possible to produce non-woven felts of all-Dacron.

Chemstrand Corporation opened its $10 million plant in Coloraine, Ulster, Northern Ireland. The Duke of Edinburgh was the guest speaker at the ceremonies of this polypropylene fiber plant.

Celanese Corporation is a new alignment of companies announced the following:

A. Celanese Fibers Company, John W. Brooks, president.

B. Celanese Chemical Company, and Celanese Plastics Company, Richard W. KixMiller, president of both companies.

Dr. Daniel E. Douty, 87, former President and Board Chairman of United States

Testing Company, Hoboken, N. J., died in Englewood, N. J. He joined the company in 1913, became Chairman in 1947 until his retirement in 1958.

AUGUST

William Hancock, owner of a chemical firm in Dallas, Texas, planted a single cotton stalk indoors and applied a hormone growth stimulant as an experiment. The stalk shot up and he had to transplant it into a tiny strip of black soil back of his place of business. The one-stalk crop reached a height of more than ten feet and produced more than 100 bolls of cotton.

India's first full-scale polyethylene plant is now in operation in Rishra, near Calcutta. It was built by Alkali and Chemical Corporation of India, a subsidiary of ICI (India) Private, Ltd. Alkathene is the name of the polyethylene which is produced by high-pressure processes developed by Imperial Chemical Industries, Ltd.

The Phillips-Van Heusen Corporation, New York City, makers of men's shirts and furnishings, purchased 93% of the common stock of Kennedy's, Inc., a New England chain of 15 stores that sells men's clothing and furnishings. The transaction approximated about 40,000 shares.

Twelve textile corporations showed a profit increase of 523% for the second quarter of this year compared with the same period in 1958. This was over 200% for the second highest industry, automobiles.

In 1955, American mills made 55 million square yards of silk cloth, with Japanese imports amounting to 14 million square yards. In 1958, our production decreased to 32 million square yards while Japanese imports soared to 51 million yards.

Strange to relate, the New Orleans Cotton Exchange recently went through an entire day without a single transaction in cotton for future delivery. Morris Wolf, vice-president and acting president of the Exchange, urged the president and other Washington officials to make some changes in present legislation to maintain the historic system of marketing American cotton.

An Ethiopian yarn company received a $500,000 loan from the U. S. Development Loan Fund to establish a weaving mill near Asmara, Eritrea. The new plant, Sviluppo Agricolo Industriale Dell'Eritrea, is a wholly owned subsidiary of S. A. Cotonficio Barrattolo & Co. of Italy. Thus, we will save Ethiopia an estimated million dollars a year in foreign exchange which might have to some degree gone into the coffers of mill owners and employees in the United States.

Unbleached gray goods from Hong Kong are now coming into the United States at the rate of about 1.5 million yards per month.

Shorn wool production in this country is up 5% over 1958, with 251,929,000 pounds on the grease basis.

The Fine Spinners & Doublers in Manchester, England, decided to scrap one million of its 2.5 million spindles, as a follow-up of the British Government's plan to spend $84 million to streamline the cotton trade of Great Britain.

Burlington Industries, Inc., Greensboro, N. C., purchased Charm Tred Mills of Chicago at a price in excess of $4 million. The company manufactures tufted rugs.

TWUA Director, Boyd Patton, received a 2-to-7-year prison sentence for conspiracy to blow up vital installations of the struck Harriet-Henderson Cotton Mills, Hendersonville, N. C. Seven other union organizers also received sentences, some of which will run for years. Judge Raymond Mallard pronounced the sentences after the jury deliberated for 2½ hours for a verdict.

The National Cap & Cloth Hat Institute complained about the imports from Japan. Seeking higher tariffs from our government, the Institute claims the voluntary quota of 1.25 million dozen caps is too much for the market to absorb. About 60 million caps were sold in the United States in 1956 with half the total coming from Japan. Comparative retail prices are 20 cents for the Japanese cap, and $1.00 for the American cap.

In a span of four years, Sears, Roebuck & Company enlarged its direct imports from $2 million to $27 million.

Three prominent textile men died this month. George E. Marble, 81, retired vice-president of Curtis & Marble, Inc., Worcester, Mass., died in St. Petersburg, Fla. Elijah Kent Swift, 80, Chairman of the Board of Directors of the Whitin Machine Works, Whitinsville, Mass., died in Woods Hole, Mass. Mr. Swift was associated for over 60 years in textile machinery manufacture, 59 of which were with Whitins. James L. Morrison, 85, President of Morrison Machine Company, Paterson, N. J., died in that city. He was active in the company until his death. The high point of his long career was building the first compressive shrinking machine for the Sanforized process as developed by Sanford L. Cluett of Cluett, Peabody & Co.

Some of the rising mill prices caused by the stepped-up demand for textiles recently, include:

1. 80-square cotton printcloth at 19.5 cents, up 2¾ cents over same period last year for the Month of August.
2. Combed cottons, chiefly broadcloth and lawn, rose one cent per yard.
3. Rayon producers raised prices 3 to 4 cents per pound, following a 3-cent rise last March.

Cotton gained on its competitors in 1958. It was down 1% from 1957 compared with 7% decrease average of other fibers. In apparel, cotton increased from 60% to 61% of total production. Cotton dropped 11,000 bales but held its market level even at 50 percent. In the industrial field, cotton rose on the index from 25% to 26 percent.

The five largest uses of cotton for 1958 follow:

1. Men's and boy's trousers .... 723,000 bales.
2. Men's and boy's shirts ..... 620,000 bales.
3. Sheets ..... 443,000 bales.
4. Towels and toweling ..... 372,000 bales.
5. Drapery and upholstery ..... 347,000 bales.

What is believed to be the biggest nylon rope in the world has been made in the Edinburgh plant of British Ropes, Ltd. The rope is 720 feet long and measures 12 inches in circumference. It weighs 3,100 pounds and called for the staggering amount of 1¾ million miles of nylon filament; this would girdle the earth 60 times. The weight of the filament could have made 100,000 pairs of 15-denier nylon stockings. The rope is to be used by Shell Tankers, Ltd., in salvage operations on Lake Maracaibo, the great underwater oilfield in Venezuela.

In the first five months of this year, Italy became the largest foreign supplier of wool fabrics to the American market, taking over the position formerly held by Britain, a feat that Japan was not able to overcome. Official figures of the Government reveal the following interesting data:

• First Five Months of 1959, in Terms of Square Yards:

	1958:	*1959:*
Italy	2,933,000	9,509,000
United Kingdom	9,857,000	9,300,000
Japan	7,877,000	6,845,000

• Extract of letter of Edwin Wilkinson to John Hay Whitney. Mr. Wilkinson is president of the National Association of Wool Manufacturers, New York City; Mr. Whitney is American Ambassador to Great Britain.

Almost 250,000 textile workers in 131 unions in Japan went on strike, the most serious one since the close of World War II. Labor wanted an increase of about $6.00 a month for the workers. The present wage rate is around $40.00. The strikers include those in the various major segments of the industry. Settlement was finally made, after a two-week arbitration, whereby a $4.58 monthly wage increase and a $2.78 one-time bonus were approved by both sides. Incidentally, the Japan Cotton Spinners Association stated that the strike and its issues would not affect the export price of cotton yarns and cloths.

William A. Gunn, chairman of the Australian Wool Board, announced that Australia will produce garments made of wool and worsted fabrics which will be "drip-dry and no-iron." Mr. Gunn said, "Discovery of the wash-and-wear, no-iron process for wool is the most exciting since wool was first woven." The process was discovered by researches of the Australian Commonwealth Scientific and Industrial Research Organization. Volume is expected early in 1960.

The present rate of a textile worker in the United States is $1.58 an hour compared with $3.10 in the steel industry. The weekly wage in textiles comes to $63.83 for 40.4 hours, a rise of $4.13 over the rate a year ago. Production workers in apparel and kindred industries average $1.15 per hour and $55.57 on a weekly basis for a 36.8 hour week. The national average for factory workers throughout the nation is $2.23 an hour based on a 40.4 hour week. Average weekly wage is $90.09.

United Piece Dye Works acquired a new plant in the Area Development Corporation plan in Bluefield, Va. Two other eastern plants are located in York, Pa., and Charleston, S. C. The original plant in Lodi, N. J., has been liquidated altogether.

Kent Manufacturing Company, Clifton Heights, Pa., bought the idle Charlottesville Woolen Mills, Charlottesville, Va.

A group of six textile executives, headed by Henry A. Hafner, Philadelphia, Pa., bought the assets of La France Industries, Inc., which will continue to function without interruption.

Duplan Corporation bought Northeast Capital Corporation, which consists of Automatic Burner Company of Chicago and K-D Lamp Company of Cincinnati, Ohio.

Increased production in all fields of endeavor may be attributed to some degree by the fact that larger families, younger brides, and more working wives are now in vogue. A study which lasted for 20 years revealed the following interesting figures:

In 1940, one in five women at ages of 18-19 were married; today the ratio is one in three. In the 20-24 age bracket more than two-thirds are married today compared with one in two for the same period.

The birth rate for third and fourth children in a family, as well as for a fifth child, has doubled since 1940.

Nearly one-third of the wives, about 13 million, are in the labor force today. In the 45-54 age group, close to two out of every five women work outside the home.

SEPTEMBER

Kimberly-Stevens Corporation formed by Kimberly-Clark Corporation and J. P. Stevens & Co., to produce and market nonwoven fabrics. The new jointly-owned company has authorized capitalization of $5 million. Joseph H. Sutherland, recently retired vice chairman of Stevens, is president of the new company. Operations will be in the Stevens Building, 1460 Broadway, New York City.

Danbury, Connecticut, "The Hat Town," for many decades now has less than 20% of its workers making headgear. Many of the old-time stalwart hat factories now house many other industries, thereby keeping the workers in Danbury busy. Some of the name brand companies now in Danbury include Sperry Rand, Barden Corporation, Eagle Pencil Company, Republic Foil & Metal Mills, and Reeves Soundcraft Corporation.

The American Rayon Institute, Inc., suspended its promotional activities in the home furnishings and fashion fields. Miss Jeanne Pierre, fashion director, resigned her position at the Institute. Organized in 1953, the Institute was established to stimulate the use of rayon.

In 1947, nearly 90% of the woven carpet mills were located in the Middle Atlantic and New England states; at present over 80% of the production comes from below the Mason-Dixon Line.

About 3.5 million cotton bales, valued at more than $600 million have been registered for export under the Public Law 480 Program since 1954. The Department of Agriculture stated that about 3.42 million of the bales have been exported or booked for export at the present time.

Textile workers in South Carolina work 41.4 hours a week, at the rate of $1.52 per hour with average earnings set at $62.93.

Robert Ruark, writer and columnist for the World-Telegram-Sun of New York City, calls the American male of today sillier-looking even than the London gentlemen who wear derby hats, and carry briefcases and rolled umbrellas. He criticised the slim line garb from the "nearly brimless" hat to the coat with narrow shoulder and no lapels, to the trousers which are very skimpy in size and length.

Mill production here is 119, based on the index level of 100 in 1954, highest since the Korean War. This is two points below the May, 1953, number of 121.

Textron, Inc., acquired Globe Electronics, Council Bluffs, Iowa. The company will become a unit of the fast-growing Textron Electronics, Inc.

Dan River Mills, Inc., sold three of its Alabama plants to Union Mills of New York. The plants located in Aliceville, Fayette, and Winfield will continue operations as usual under the aegis of Union Mills.

Dean Malcolm E. Campbell, of the School of Textiles at North Carolina State College, Raleigh, N. C., awarded an honorary doctor's degree by the National University of Engineering, Lima, Peru.

A license was granted to produce and market a polyester fiber in this country before the expiration of the basic patent in July, 1961. E. I. duPont de Nemours & Co., Inc., licensed Fiber Industries, Inc., Shelby, N. C., to produce the fiber. Teron, the new polyester fiber of the company, is expected to go into production by the middle of 1960.

Silk & Rayon Institute, Montreal, Canada, changed its name to The Man-Made Fiber Textile Institute to make the Institute and its new title more representative of present industry activity. The association serves 50 establishments in Canada.

AviSun Corporation began operation of its 20-million-pound-per-year production of polypropylene at the Koppers Company, Inc., plant in Port Reading, N. J. The facilities are leased from Koppers and the operations are by their employees under the technical direction of AviSun. This is now the second company to produce this product in commercial quantities in the United States.

Berkshire Hathaway sold its King Philip Finishing plant, Lonsdale, R. I., for liquidation to Frank G. McKittrick Co., Whitehead Supply & Engineering Co., and Industrial Products of America, Inc. Berkshire also, in another move, transferred 135 seamless knitting machines to its plant in Andrews, N. C., and 54 full-fashioned knitting machines to its plants in Lebanon, and Reading, Pa.

North Carolina with 228,599 textile employees represents about one-fourth of all textile workers in the United States. South Carolina has 131,732 workers for about 14% of the total; Georgia has 101,144 employees for about 10%, Alabama has 44,219, and Virginia has 36,225 textile workers.

Elmer L. Ward of The Palm Beach Company was elected chairman of the board of the American Institute of Men's and Boys' Wear Institute. Mr. Ward succeeds Mr. Barry T. Leithead of Cluett, Peabody & Company.

Another new synthetic fiber was announced. Made from 100% polypropolyene and polypropolyene blends, it was introduced by Montecatini Soc. Gen., the major Italian textile firm. The fibers can be woven into quality fabrics which are supposed to be so superior to comparable cotton fabrics. The price announced is around 60 cents a pound, about one-half of the price recently announced by manufacturers in the United States.

The port of Charleston, S. C., set a new wool-imports record for the first half of this year, 38 million pounds and more than half a million pounds over the entire receipts for the entire year of 1957.

Zantrel, a high-wet-modulus cellulosic fiber, announced by Hartford Fibres Company, a Division of Bigelow-Sanford Carpet Company. It comes in staple form.

Vyrene, the new elastomer fiber of United States Rubber Company, had its name changed to Lastex S.

Saco-Lowell Shops, Boston, Mass., acquired the rights to sell and service, in this country and all foreign nations, the spinning and roving drafting equipment made by Machinecraft, Inc., Whitman, Mass. Cotton-McCauley & Co., Inc., will, however, continue to sell and service Machinecraft's product line.

Leesona Corporation, formerly Universal Winding Co., Cranston, R. I., acquired Thomas Holt, Ltd., maker of textile machinery in Rochdale, England. The English company will operate as a Leesona subsidiary under the name of Leesona-Holt, Ltd. Leesona is a leading producer of textile machinery in this country.

Richman Brothers, Cleveland, Ohio, acquired Stein's Stores, Inc., a chain which operates in the South and Southwest. Included in the transaction was a factory in Knoxville, Tenn., which produced men's wear for Stein's.

Du Pont announced its 15-denier yarn known as Du Pont Sparkling Nylon for use in women's hosiery. The new yarn does not replace the regular 15-denier nylon yarn of Du Pont. The new yarn is the result of the discovery that changing the amount of exposed surface area in a monofilament could cause it to sparkle or glow.

OCTOBER

"Vinal" is the generic term adopted by Air Reduction Co. to identify fibers of polyvinyl alcohol marketed by Airco Fiber Department of the company. These fibers, which have been much used in Japan, have been known outside the United States as "Vinylon."

Hardwick & Magee Co., Philadelphia, Pa., one of the oldest carpet companies in this country, announced that it had discontinued its carpet-yarn spinning plant.

Francis E. Grier, former president of the American Cotton Manufacturers Institute, and president of the Abney Mills which operates 17 textile plants, died in Greenwood, S. C., at the age of 59.

Emery I. Valko, associate professor of chemistry, Lowell Technological Institute, Lowell, Mass., was awarded the Olney Medal at the 38th National Convention of the American Association of Textile Chemists & Colorists held in the Park-Sheraton Hotel, Washington, D. C. Mr. Valko is the 16th recipient of this coveted award.

The National Cotton Council announced the advance of cotton during 1958 stating that the fiber had made considerable gains in all major fields. The five major uses for cotton are:

1. Men's and boys' trousers.....723,000 bales
2. Men's and boys' shirts.....620,000 bales
3. Sheetings .....443,000 bales
4. Towels and toweling .....372,000 bales
5. Drapery and upholstery.....347,000 bales

The Metallic Yarns Institute was formed with Lanier Branson, Jr., of Fairtex Corp., Charlotte, N. C., as the first president. The purpose of the Association is to foster and promote the welfare of metallic yarns for consumer use. The Standards Committee of the Institute is composed of Mr. Freydberg of Metlon, Mr. Lewis of Reynolds, and Mr. Ruddock of Dow Chemical Company.

The Fashion Institute of Technology officially opened its new $13 million building at 227 West 27th St., New York City. The Institute will be able to care for 1,250 day-time students, and 1,600 evening-school students. Lawrence L. Bethel, Ph.D., is the president, Miss Shirley Goodman is Director of Public Relations, and George E. Linton, Ph.D., is Chairman of the Textile Department. The Dean of the college is Miss Rosalind Snyder. The school is one of the units of the University of the State of New York, and was founded in 1944.

William F. Sullivan elected president of The Northern Textile Association, at the 105th annual convention, held at Wentworth-by-the-Sea, New Hampshire.

Firestone Tire & Rubber Company bought Celanese Corporation's industrial plant in Hopewell, Va. Located on about 270 acres, the main plant includes 360,000 square feet. There are two large warehouses and several other buildings on the land. Two railroads serve the plant. Firestone will make one million pounds of nylon yarn per month to serve its needs for tire cord. The plant will be used to make polypropylene resin, polyethylene film, Saran film and other types of fibers. The plant had been closed for about three years. About 400 persons are employed by the new owners.

James Hunter, Inc., North Adams, Mass., transferred its Thomas Leyland Machinery Co., to its factory in Mauldin, S. C. Leyland produces expanders and flex spools. The Hunter factory to which it is being transferred makes automatic blending systems, automatic weighing feeders for garnetting frames and other equipment. Hunter also moved the J. T. Beaty Company, Charlotte, N. C., a new acquisition, into the Mauldin plant.

The North Carolina General Assembly appropriated $180,000 for basic textile research at School of Textiles, North Carolina State College, Raleigh, N. C. Director of the School is Dr. Malcolm E. Campbell, well known in the industry.

The reorganization of the textile industry in Great Britain under the aegis of the British Government which expired August 31, 1959, revealed the following:

1. Machinery scrapped at the equivalent of 11,969,386 mule spindles.
2. Carding engines scrapped came to 14,407.
3. Doubling spindles scrapped amounted to 492,994.
4. Looms scrapped totaled 95,491.

Japan, in an effort to prevent overproduction and damage to world textile markets, has been closing down some of its spinning equipment. In the last six months Japan has idled the following percentages of its spindles—13.9% cotton, 12.5% rayon staple, 5.6% synthetic fiber, 12% woolen, and 9.2% of its worsted spindles.

The Japan-U. S. Textile Information Service revealed that in the first seven months of this year Japan exported 580 million square meters of cotton cloth to 128 nations. Approximately 53 million square meters were sent to both Hong Kong and Australia, while 52 million meters were shipped to the United States.

John H. Karrh, manager of Reeves Brothers' Plastics Division, announced that the company is now manufacturing low-denier polypropylene fiber in both multifilament and in staple yarns.

Virginia Fibre Co. and The Dow Chemical Company have developed a new permanently nonflammable casement and drapery fabric that can be washed and drycleaned. Rovana, the saran microtape of Dow, is used for the warp while Verel and Coloray are used in the filling for the material.

E. I. duPont de Nemours & Co., Inc., licensed Bigelow-Sanford Carpet Co., and Callaway Mills, Inc., to produce carpeting made of its 501 nylon. The yarn is ideal for loop and cut-pile constructions.

The General Chamber of Commerce of Hong Kong retained the law firm of Covington & Burling, of which former Secretary of State, Dean Acheson, is a member. The firm will investigate situations that might arise as import barriers for goods from Hong Kong.

The Southern Utilization Research and Development Division of the Department of Agriculture is making efforts to improve wash-and-wear cotton fabrics to give garments a better smoothness, flatter seams, and good creases where needed, and resistance to wrinkling during wear plus a durable finish that will last for the life of the garment.

The Howard Stores Corporation acquired Ripley Clothes, a manufacturing and retail clothing organization. Ripley will be operated as a wholly owned subsidiary. Howard has a chain of stores from coast to coast, ninety in all, which includes the Foreman & Clark chain, which sells women's lines as well as men's and boys' apparel. Howard features men's and boys' apparel only; to these will be added the 38 stores of Ripley, making a total of 128 stores for the retail end of their business. The first retaial apparent industry to go into "big business" was Crawford Clothes, Inc., which became a part of United Whelan Corporation in February of this year when $3.7 million was paid by Whelan for the Crawford interests. The total number of employees in the Howard-Ripley combination is more than 4,000 persons.

Chicopee Mills, Inc., announced its new interfacing to give body to sheer fabrics, Keybak. It is washable, light in weight, and supple for ease in manipulation.

World output of cotton in the 1959 season was 41,600,000 bales, while consumption was 40,400,000 bales. World carryover at the end of the season was 22,600,000 bales, 4.5% over 1958. U. S. crop was 11,374,00 bales, also up 4.5%. Domestic consumption increased 8.5% while exports were down 50%. Carryover was 8,908,000 bales, up 2%. The CCC incurred a loss of $1,068,275,000 on its textile fibers since the year 1933.

Imports of cotton cloth from Asian (non-Japanese) mills skyrocketed in the month of July, according to the U. S. Census Bureau Statistics. The figures follow and are self-explanatory; table is in square yards:

	July	2nd Quarter, 1959	1st Quarter, 1959
Formosa	803,000	187,000	48,000
India	2,374,000	1,627,000	691,000
Korea	431,000	211,000	1,690,000
Hong Kong	2,681,000	5,522,000	1,436,000
Pakistan	1,056,000	229,000	11,000
	7,345,000	7,776,000	3,876,000

Courtaulds, Ltd., and its American and Canadian subsidiaries have jointly formed two new companies for expansion outside the textile industry. J. Albert Woods, formerly president of Commercial Solvents Corporation, New York City, was named chairman of Courtaulds North America, Inc., as well as chairman of the second company, Courtaulds North America, Ltd., of Montreal. Stanley F. Wagdin, treasurer of Courtaulds, Inc., of New York City, was named to serve both companies as president and chief executive officer.

The Courtaulds company began production in Canada in 1925, when it set up Courtaulds (Canada), Ltd. It reentered the fiber industry in the United States in 1951, with the formation of Courtaulds, Inc., and its operating subsidiary, Courtaulds (Ala.) Inc.

Artloom Industries, Inc., acquired Eastern Precision Resistor Corp., an electronics manufacturing company with three plants in Brooklyn, N. Y. In May, it bought City Iron Works of Hartford, after purchasing United Metal Cabinet Corp., manufacturer of complete steel kitchens and other metal fabrications.

Citizens of Camden, Maine, rallied and bought the textile plant of Seabright Woven Felt Company which was confronted with liquidation. $100,000 was raised toward acquisition and to continue operation of the 70-year-old plant which makes a varied line of industrial fabrics. President of the new company is A. C. Dority, superintendent of the old plant for 30 years.

Textile employment in North Carolina represents 26.3% of all workers covered by the state's employment security laws and 46.9% of manufacturing employees. Textile employees total about 225,000 persons.

George Buck of the National Cotton Council stated that the "inadequacy" of the United

States' agricultural research program has caused the following:

1. Increased failure to keep pace with research in other fields.
2. Failure to obtain the necessary support needed for its programs.
3. Public relations failing to reach the plane that it should have.

Colonel Elliott White Springs, 63, President of Springs Cotton Mills, and Spring Mills, Inc., died in Memorial Hospital, New York City. One of the most versatile, active, and interesting persons in the entire textile industry, Col. Springs graduated from Princeton in 1917, served as a fighter pilot with the RAF in World War I, and later in the USAF. Ranked as a squadron commander, he was credited with shooting down 11 planes. Fired for "buzzing" his father's mills in a plane, he took to short-story writing. It has been estimated that the Colonel earned one-quarter of a million dollars as a writer. However, in 1928 he was back in the good graces of his father and assumed presidency of the mills when his father died in 1931. In 1933, he combined into one company the plants in Chester, Fort Mill, Kershaw, and Lancaster, all in South Carolina. Capacity increased from 2.5 million yards in 1933 to over 12 million by 1959. Colonel Springs, especially noted for his advertising copy and methods, either did his own copy or closely supervised all phases of the advertising of Springs Mills, all of which was interesting reading because of his method of approach and attack.

Hugh William Close, 39 years old, was chosen as president of Springs Mills at company headquarters, Fort Mill, S. C. A graduate of universities of Pennsylvania and North Carolina, and a son-in-law of the late Colonel Springs, Mr. Close has been with the organization since 1946 and is thoroughly grounded and versed in all phases of the company and its products.

E. I. duPont de Nemours & Co., Inc., announced plans for production of its elastic textile fiber, "Lycra," formerly known as Fiber K. Waynesboro, Va., will be the home of the fiber and a plant is to be built there in 1960 and the first installation should be completed in the fall of next year. It is reported that the company spent $10 million in research and development of the fiber which is produced from a polymethane base. The weight is said to be a third less than present conventional elastic threads on the market; excellent wearing qualities are claimed, as well as a restraining power double or triple that of other threads. It is expected that "Lycra" will have much call for use in foundation garments.

Other advantages cited for the fiber include washing and drying in automatic washers, and resistance to perspiration and cosmetic oils and lotions.

NOVEMBER

The Department of Commerce allotted $85,000 for a re-study of the "ailing" textile industry. Four private research concerns will perform the surveys. No matter how weak the industry has been for the last nine years, it surely has come back this year very strongly with increased sales, profits, and dividends to stockholders. A recent survey showed that 12 textile plants increased profits 115% in the third quarter of this year compared with the same quarter in 1958. Of course, the industry has been and still is nettled by the imports of foreign goods which has been on constant increase for the last few years. As a result of this many textile plants have had to close their doors, and there has been a steady decrease in the number of employees who have had to find employment in other fields of endeavor.

Great Britain announced approval to lift quantitative imports on goods from the United States with a wide range of products included. While this edict is hailed by importers in the United States, there will hardly be any increased textile exports from here to Great Britain. Ralph Butland, president of Trade Relations Council of the United States, in an address before the collateral group of the National Association of Wool Manufacturers in New York City, stated that Britain could not afford to buy textile products made here because of the wide range and labor standards between the two nations.

Textron, Inc., acquired the business of Amsler Morton Corporation, its affiliates and the Morton interests in Canada. The transaction was in cash for this important builder of steel soaking pits and the work it does in the design and construction of industrial furnaces for heating and melting steel. Textron, originally one of the foremost textile concerns in the United States, has diversified very broadly in the last few years.

Courtaulds, Ltd., announced plans to increase its operations in North America in the chemical and plastics fields. In the last 18 months, this $500 million British concern has pursued a vigorous policy of going into new fields of endeavor. Albert Woods, head of Courtaulds in North America, has had long experience in solvents and it is expected that expansion in chemical engineering will be greatly augmented.

Four billion yards, about two-thirds of all cotton fabrics made in this country for apparel, will be given wash-and-wear finishes this year. In 1958, only 2.5 billion yards received such treatment.

A survey conducted by the Harvard University Graduate School of Business Administration, under the direction of Raymond Vernon, revealed that the women's apparel industry in New York City will decrease by about 45,000 jobs by 1975. The forecast stated that this industry nationally will increase from 607,000 to 919,000 jobs, other cities gaining at the expense of New York City. New York City, however, will remain as the fashion center for the industry. The report cited the points that over the next quarter-century the so-called 22-county metropolitan area would retain its 50% share of publishing employment and 21% of its printing positions.

Bachman Uxbridge Worsted Corporation (Amerace Corporation) sold its Granite Mill, Pascoag, R. I., to Hillelson Realty Company for $60,000.

Non-cellulosic fibers in the manmade fiber field are causing the greatest surge of activity ever experienced in the textile-fiber field in the United States. New fibers are constantly coming into the market and the saying "where will it all end" does give food for thought. Thus, the "Battle of Textile Fibers" is again with us and will be for some time to come. The first battle was in 1955-56, and was rather indecisive in many respects. Some fell by the wayside, others advanced in popularity and usage. This new battle shaping up will likely come into full bloom in the fall of 1960, and it will definitely be a real battle for survival.

Imports of Japanese silk to the United States for this year follow:

Silk fabrics	$43.0 million
Raw silk	41.5 million
Scarves	17.0 million
Silk yarn	2.5 million
	$104.0 million

Fabric imports show the following:

Habutai silk	35 percent
Organdy	25
Fuji silk	12
Shantung	9
Pongee silk	4
Chiffon	4
Georgette silk	2
Miscellaneous	9
	100 percent

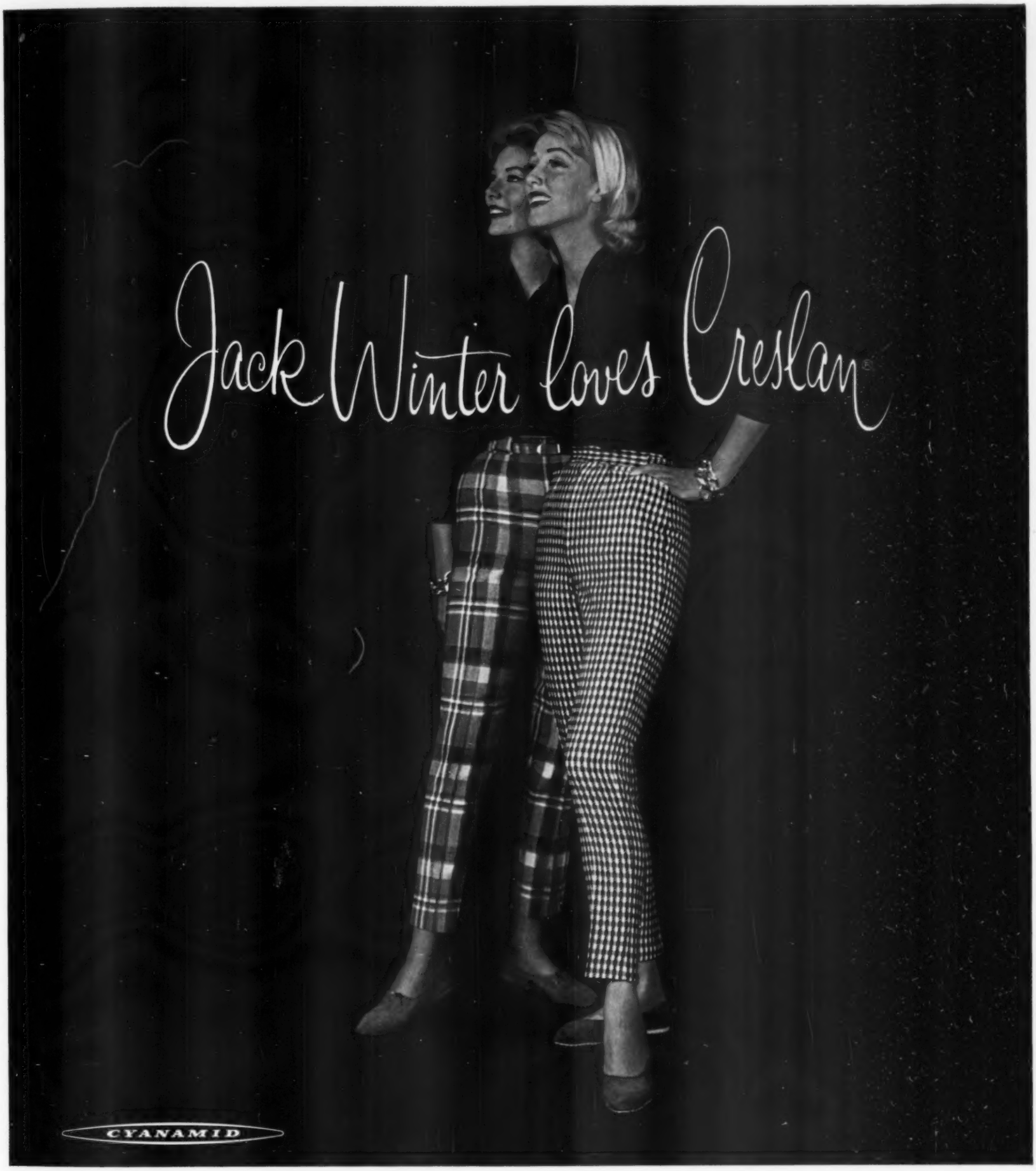
Robert M. Dowling, vice president of Cluett, Peabody & Co., Inc., and head of the Sanforized Division, announced the company's new electronic device known as a smoothness evaluator. It "eyes" wash-and-wear fabric and rates it exactly from the findings. Used in a wash-and-wear quality control program, standards have been established for five properties of this type of material—smoothness after washing, crease resistance, shrinkage, tensile strength, and tear strength. A new trademark, Sanforized-Plus, has been created to identify fabrics approved by the Sanforized research laboratories as meeting the standards and conforming to the test requirements. One of these is continuous testing at the finishing plant.

All governments have been urged to adopt a hands-off attitude toward cotton by the International Federation of Cotton and Allied Textile Industries. In two resolutions filed with the International Cotton Advisory Committee, the IFCATI urged removal of all government restrictions on cotton futures trading and complete freeing of the world cotton markets.

World production of cotton in 1959-60 is expected to set a new record for the second straight year. The 46.6 million bales predicted is 2.4 million bales more than the record-breaking year of 1959-60.

Dr. George E. Linton, Coordinator of the Textile Science Department, Fashion Institute of Technology, was honored as "Educator of the Month" by the Textile Swap Sheet of Akron, Ohio.

The Camille and Henri Dreyfus Foundation granted $2.5 million to set up an international center for polymer chemistry research. To be known as the Camille Dreyfus Laboratory, the center will be operated as a part of the Research Triangle Institute in North Carolina. Dr. George R. Herbert, President of the Institute, stated that the laboratory will be the first of its type in this country and possibly in the world, not associated with industry. Fifty scientists will man the laboratory, which will have its own buildings in Triangle Park. A plot of 200 acres has been allotted for the project.



...and chic women love Jack Winter—maker of "the pants that really fit." These new washable fabrics are specially loomed by Exclusive Fabrics of 50% Creslan acrylic fiber, 50% wool. The luxury ingredient is Creslan, the new fiber that gives fabrics a permanent sense of shape, a delightful richness of feel, and an easy care personality. About $15. Best & Co., N. Y.; Famous-Barr, St. Louis; I. Magnin & Company, California and Seattle.

Creslan is a product of American Cyanamid Company, New York.

Creslan®
ACRYLIC FIBER

THE VERSATILE

Cibacron®

LIVING COLOR

Dyes

The excellence and beauty of the CIBACRON Dyes shine throughout the spectrum. For shades subdued or brilliant, subtle or explosive, these fast and adaptable dyes, available in ever-increasing variety, provide a range of color that is limited only by imagination and creativity. Living Color...Lasting Color...Limitless Color... The versatile CIBACRON Dyes.

(The background of this advertisement is a Trichromatic print with CIBACRON dyes).

C I B A

WHERE RESEARCH IS THE TRADITION